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Contents for November, 1926

World of Music.....	Page 799
Editorial.....	801
Schubert—A Character Sketch.....	F. Borowick 803
Schubert, As Others Saw Him.....	801
Lyrics and Rubato.....	H. Broger 805
What Does "Technic" Mean?.....	F. Matron 806
A Question of More "Pep".....	B. F. Wike 806
Scaling the Technic Ladder.....	N. Lee 806
Gaining Pupil's Confidence.....	C. F. Wood 806
A Piano Lesson in Vaudreuil.....	R. K. Buckland 806
Mental Tests.....	C. Katsger 806
Musical Solos.....	I. H. Motes 806
"Quo Vadis" Piano.....	I. Friedman 807
"Lydia Is Dead".....	S. Padgett 807
Thoughts from Schubert.....	808
"Hand Culture".....	C. V. Lachmann 809
Teacher—Mother—Pupil.....	F. B. Sault 810
The Musician's Library.....	Dr. A. Patterson 810
Wisdom of Women Musicians.....	810
Neglected Details.....	A. Foote 811
Schubert's Life in Anecdote.....	W. R. Tifford 813
Schubert in Romance.....	814
To Read Music Accurately.....	Mrs. L. B. Mott 815
The Fourth Finger.....	E. Vernal 816
Practicing New Scales.....	W. E. Depado 816
Advertising for Pupils.....	P. Rayburn 816
Music for All Occasions.....	F. Corder 817
How to Teach Beethoven Sonatas.....	817
Measuring the Child.....	R. H. Nickelsen 818
Creed of the Music Student.....	M. M. Pleasants 818
Notes on Memorizing.....	M. H. Helm 818
Musical Lullabies.....	C. Norwood 818
Forgetting Foundations.....	W. F. Gates 818
The Poorly Paid Schubert.....	818
Teachers' Round Table.....	C. G. Hamilton 819
Musical Scrap Book.....	A. S. Gorbett 820
The Drum Major.....	J. B. Cronin 821
Public School Music Department.....	G. L. Lindsay 822
Master Lesson—"Marche Militaire".....	M. Hambourg 823
Schubert's Daily Habits.....	824
Other Schuberts.....	824
Educational Study Notes.....	E. A. Barrell 825
Singers' Etude.....	N. Dooty 824
Faithfuls for Parents.....	M. W. Ross 827
Have You Tried It?.....	D. Bushell 829
Organists' Etude.....	830
Organ Questions Answered.....	H. S. Fry 833
Questions and Answers.....	J. de Guichard 835
Violinists' Etude.....	R. Braine 837
Violin Questions Answered.....	839
Junior Etude.....	R. J. Gies 841

MUSIC

Military March.....	F. Schubert 825
Piano Without Chatter (4 Hands).....	C. Blanco 830
Polonaise, Op. 61, No. 1 (4 Hands).....	F. Schubert 832
Quest of Pierrot.....	F. H. Grey 834
To a Ghost Follower.....	Thurston Livermore 835
Mimnet in B minor.....	F. Schubert 836
Morris Dance.....	J. H. Rogers 841
Dance of the Medicine Man.....	W. Bercald 842
Romance, "Left Hand Alone".....	R. Krentz 843
Hickory Stick.....	M. Arnold 846
Prelude in D minor (Organ).....	L. Rank 844
Serenade Andante (Violin and Piano).....	E. S. Hooper 844
Hallow'en.....	E. Parlow 846
Who Is Sylvia? (Vocal).....	F. Schubert 849
Roc de Sevilla (Vocal).....	L. Strickland 850
Savior, Breathe an Evening Blessing (Vocal).....	N. I. Hyatt 851

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1712 Chestnut Street, Philadelphia, Pa.

The World of Music

"Deep River," a new opera-drama, by N. Frank Harding, to the libretto of Laurence Stallings, had its world premiere at the Shubert Theater, Philadelphia, on the evening of September 24, winning a triumph. A house filled with critical music-lovers. At the close of the second act the composer was called before the curtain to receive a unanimous ovation. Then, at the close of the 26th, more than a hundred leading music lovers and prominent members of the profession gathered at the Penn Athletic Club for a luncheon given by the composer, the librettist and Mr. Arthur Hopkins, the producer.

The Right to Collect Royalties from radio broadcasters, theaters, and other users of music for profit was won by the Society of Composers, Authors and Publishers, through a decision rendered by the Department of Justice at Washington, D. C.

The "Music Plate" is announced as the first festival of the Metropolitan Company's season, and it will be given during the opening week of the season. How delightful the spontaneous musical melodies will be to the ears after having been so long as "modernism" in music.

The Choir of St. George's Chapel, Windsor, has been invited by the Canadian Government to visit Canada in January, for the purpose of giving programs of English church music until Easter. The Dean of Windsor and Dr. F. J. Evans, musical director of the choir, will accompany the organization.

French Opera by Enrico Ferri. Cases are reported to be ordered in this season, by an arrangement which General Ferri, Chief-Chorus of the Metropolitan, has made with the officials of the Opera Company of Paris for the bringing over of a group of its foremost singers. After a series of performances in New York, a tour of the principal American cities is contemplated.

The Annual Worcester Festival was held October 6th, with Albert Rossini conducting a chorus of three hundred voices supported by the New York Symphony Orchestra. At the opening concert Verdi's "Mazurka" for piano was enthusiastically received, and the anniversary of the composer's death. For this the soloists were Helen Graham, Sophie Braslavsky, Charles Leland and Frank Grainger.

Wagner began to be understood in 1842, while stopping at a modest inn in the north of Germany, the castle of Schreckenstein. He was inspired by the music of the castle and he has inspired much of the Wagnerian music of the world. All of which is recalled by the sale of the estate to a Czech artist, who will demolish the castle to erect a modern building on its site.

Three New American Singers—Baritone Albert Rossini, tenor, have been added to the roster of the Chicago Civic Opera Company.

The La Scala Orchestra symbolic concerts of the last season resulted in a deficit of one hundred and fifty thousand lire (about six thousand dollars) at present rates of exchange. A large part of this is charged to the one thousand dollars' fee paid to Igor Stravinsky for each playing of his concert, the largest ever paid in Milan to an artist.

Thousand lire paid to the same conductor directing his "Petruška" and "Le Rossignol" in the same season, and so on in other parts of symphony, Count Cleglio, liquidated the deficit.

A Bust of Beethoven, composer of "Carmen," has been erected in the lobby of the Casino de la Ville, Paris, to commemorate the centenary of the birthday program, Jacques Bonafant, the first interpreter of the role of Don Juan, placed a wreath of laurel upon the bust, a money, with M. Boly occupying a prominent place.

Bardie-Gardies are to be banished from the shores of Seattle by the information which is in the Police Department. There is a police department which ought to receive similar ovations on a coast-to-coast tour.

William T. Giff, an honored American musician, died recently at Seattle, Washington, at the age of seventy-seven. Born in England, he was one of the pioneers in spreading musical culture in the Hooper State. He was long active in public school music, and was a well-known composer and author having published a number of music books. A veteran of the Civil War and active member of the U. S. A. He was a member of the famous Grand Army Quartet which was disbanded after the war.

An American Tenor, Thaddeus Harvey (Thaddeus Harvey) sang the tenor role in a performance of "I Puritani" at the Bellini Festival held in Catania, Sicily, the latter part of the year, to commemorate the one hundred and twenty-fifth anniversary of the composer's birth.

"Hella Dossan," an opera by Samuel H. Hill, of Salt Lake City, is to have its first performance in Milan where the composer will soon go, having been awarded a scholarship in the Royal Academy of Music of that city of operatic fame.

Multiple Summer Opera in St. Louis this summer broke all former records of the opera season. More than sixty grand productions of operas were given. Advocates of music fully will be cheered by the report that though the organization professes mostly light fare, the largest attendance of any week of the twelve was attained by "Il Trovatore," which thus achieved an honor held by "The Merry Widow" since 1923.

The Museum of La Scala, Milan, often said to be the most valuable collection of operatic relics in the world, was recently visited by thieves. Among the things missing are a sword once the property of Napoleon, the jewels of the Swedish queen, and valuable manuscripts including the original score of several operas.

The Farnese Hall Orchestra of Manchester, England, has been disbanded, and a new one has been formed. The organization can well be proud to have a new and the great contribution which it has made to the musical culture of Great Britain.

The National Association of Negro Musicians, which convened in Philadelphia last year, has been reorganized. The organization is now active in the promotion of Negro art by white people.

More than 1,500,000 people listened to the Edwin Franko-Cadogan Band concert on the campus of New York University and in the Mall of Central Park, during the past summer.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and read entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-dollar investment.

Clarence Albert Woodman, general manager of the Oliver Ditson Company of Boston, died on September 8, born of John Woodman, a descendant of John Alden, who became a Ditson employee as a lad in 1874. On the death of the founder of the company, in 1888, Mr. Woodman's comprehension of the spirit and methods of the firm brought him rapid promotion. In 1907 he was made general manager of the company, and in 1910 he was elected president to sustain the Oliver Ditson Company as one of the leading houses of the world, and, in achieving this, preserving a charming personality which one of the most loved and respected men in his phase of business life.

Edouard Maclellan, the American musical comedy, has broken the records for the famous old Drury Lane Theatre of London, having some time ago celebrated its six hundred and twenty-fifth performance with receipts of more than two and a half million dollars.

Negro Music is having its day in Europe. The most popular entertainments in Paris are the all-black revues, and Negro tunes are being sung everywhere. At Marguerite d'Alvarez Charles IX. and the Negroes, the most applauded song of the great Parisian American contralto was "I Know the Trouble I've Seen."

First-Danceing was a unique feature of the recent wedding of Dr. E. K. Kowarsky, a member of Trinity College, London, and Joan Morris, both of whom are members of the English Folk-Dance Society. The bride and groom had a Morris dance from the church to the place of the reception which followed.

At the Teatro Colon of Buenos Aires a brilliant season of international opera opened on the evening of August 10, with a gala performance of "Tannhauser." Among the stars were the following singers familiar to opera goers of "The Etude": Karin Brundell and a Gustav Schlitzberger of the Metropolitan, and Alexander Knapik, of the Chicago Civic Opera.

One Hundred Years as Bell-Hangers of Southwick Cathedral, London, has just been completed by the Mass family. For nearly a century the Mass family has been a part of the cathedral's life, and its bells were purchased from Henry VIII. The grandfather of the present incumbent helped to tie the muffled bell for the death of George IV in 1820.

The Teatro de la Scala, the scene of the stupor of its time and still the largest in the world, was opened in 1778, so that it celebrates this year its Sesqui-Centennial. The opera house is not only a masterpiece of architecture, but it is also a masterpiece of art, with its ceiling, its floor, its walls, its columns, and its model of one of the finest horse-shoes to which they should sing.

Rudolph Gump, conductor of the St. Louis Symphony Orchestra, was recently called to Washington, where the President of the United States conferred upon him membership in the Legion of Honor, in recognition of his services to the country, during the past twenty years of modern French music. Also he recently has been elected as a corresponding member of the French Academy.

The old Teatro Lirico of Milan has been purchased by the municipality—another link in the succession of the famous Italian opera houses of Italy.

Woodward House, in its early years of its life, was a welcome refuge, and typographical, and a place of work, a place of welcome and helpful existence among its players and its instruments so fascinating in tone and execution.

(Continued on Page 874)

Prize Contest

Twenty-Five Prizes Open to All Etude Readers

"WHY EVERY CHILD SHOULD HAVE A MUSICAL TRAINING"

What Can You Say on This Subject?

For years THE ETUDE MUSIC MAGAZINE has devoted a great amount of space to indicating how a musical training is of great value to the child in developing rapid thinking, accuracy, self-discipline, memory, good taste, muscular, mental and nerve coordination.

We have brought to our readers' attention the opinions of many of the greatest thinkers of the time, pointing to the fact that the training received in the study of the art, particularly in the study of an instrument (including the voice), has a very great significance in the fields of Religion, Education, Sociology, preparation of the mind for higher accomplishments in Art, Science and Business, in Musical Therapeutics, and other intellectual themes. Now we should like to have an opportunity to print the well-considered opinions of some of our readers upon the value of such a kind of this column.



A One-Hundred Dollar Musical Library

FIRST PRIZE

A Musical Library, Valued at One Hundred Dollars (\$100.00)

Just think what a boon this wonderful library would be in any School or Home!

The following works selected from the publications of the Theodore Presser Company, at the regular retail prices, constitute this prize.

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A Musical Library, Valued at Fifty Dollars (\$50.00)

This library may be selected from the foregoing list to the total of Fifty Dollars.

THIRD PRIZE—Twenty-five Dollars Cash.

FOURTH PRIZE—Fifteen Dollars Cash.

FIFTH PRIZE—Ten Dollars Cash.

ADDITIONAL PRIZES

For the next ten Essays which, in the opinion of the Judges, deserve recognition a Cash Prize of Five Dollars each will be awarded.

Following this in order will be ten more prizes, each consisting of a subscription to THE ETUDE for one year.

THE ETUDE MUSIC MAGAZINE, Theodore Presser Co., Publishers
1712-1714 Chestnut Street Philadelphia, Pa.

CONDITIONS

The contest closes December 31st, 1926. All manuscripts must be in our office at 3 P. M. on that date. Anyone may contribute. It is not limited to subscribers to THE ETUDE.

The Essays must be between three and four hundred words in length. The Essays must be written on one side of the sheets of paper. Kindly write as legibly as possible. When feasible have the Essay typewritten. Address: "THE ETUDE PRIZE ESSAY CONTEST," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscript.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

When the opinion of the Judges is divided between the merits of two approximately excellent manuscripts, the one of appearance, clearness of expression and punctuation will be taken into consideration.

THE ETUDE

NOVEMBER, 1926

Single Copies 25 Cents

VOL. XLIV, No. 11

A Splendid Season

THE BRISK November days are here and the season is now in full swing. Never has a musical season started with such vim and such real interest.

America is alive with things musical from coast to coast. The appreciation of the art is so great that parents everywhere realize that the child who does not have his musical opportunity is being deprived of one of his real birthrights.

The radio, the talking machine and the player piano have proven splendid missionaries of the music teacher. Parents now comprehend that the student who is actively engaged in studying a musical instrument is getting a kind of mind, muscle and nerve training that cannot possibly be secured in any other way.

Shades of Plato! What would the old philosophers who climbed the heights to the Parthenon have thought of the America of 1926? All that they preached and taught about music—all of their wonderful ideals of music's proper part in education and in the state—is being developed in America to an extent that they could hardly have dreamed possible.

It has not come to this wonderful appreciation without an enormous amount of foundation work upon the part of noble men and women of yesterday. The late Dr. Gungahus, of Chicago, used to say that every great accomplishment of man was first a dream, then a plan and finally a deed.

The dreams of Lowell Mason, Theodore Thomas, Edward MacDowell, Eben Tourjee and Theodore Presser are now deeds.

The procession of earnest students to music studios is unending. The value of their training to the American state was realized by the late Dr. Eliot, former president of Harvard, more than by any other general educator of his time. It was Eliot who pointed out the immense value of music as a mind trainer. His great work is done, and as he sleeps in the little New England cemetery he must surely dream once more of the wonderful renaissance of music study in the new world.

We congratulate the teachers of America and the students of America upon their extraordinary activity this season.

The Man of a Thousand Melodies

SCHUBERT has been called "the man of a thousand melodies;" but that is a libel upon his enormous fecundity, because he might better be termed the man of two thousand melodies. Probably no composer of history produced so many themes. It is inconceivable that, in the short span of thirty-one years, any human could pour forth such an amazing number of themes, many of them immortal.

His Opus 1 is reputed to have been his famous song, "The Erl King," to which Breikopf and Hartel gave the date 1815. Schubert was then eighteen years old. As a matter of fact, however, he commenced writing before he was thirteen years of age; and in 1810 he wrote a composition with the greswome title, "Corps Fantasia," for the pianoforte, arranged for four hands. The manuscript consists of thirty-two closely-written pages with one dozen sections. One peculiar characteristic was that each section ended in a different key from that at the beginning. During the next year he wrote *Der Vatermörder* (The Father Murderer) and *Hagen's Lament*. This piece assumed the dimensions of a Cantata and was such a remarkable revelation of the work of a fourteen-year-old boy that Salieri at once recommended that he be placed under the instruction of a noted teacher, Ruzicka, who soon pronounced the same verdict given by a former teacher, "God has been his teacher. He has learned everything."

Nevertheless, Schubert fortunately continued to receive the mundane training of Salieri and profited greatly thereby.

Notwithstanding his copious outpouring of melodies and his great natural achievements, Schubert was possessed with what might in this day be called an inferiority complex right to the end. This composer of many of the world's greatest masterpieces (including no less than 603 astonishing songs) came upon the scores of Handel's oratorios at a time when Schubert was only a short distance from the end of his career. He studied them carefully and then exclaimed, "I see how much I still have to learn; but I am going to work hard with Sechter and make up for lost time." He actually did visit the famous contrapuntalist, Sechter, and arrange for lessons. He was, however, too weak and too worn down with overwork, disappointment and poverty to carry on his ambition.

The last work of Schubert is not accurately determined. When he was on his death bed he worked industriously with the proofs of his song cycle, "The Winter Journey," a pathetic prophecy of one of the most tragic deaths in the history of art.

The Advance in Radio

HAVE YOU EVER known of anything so astonishing as the way in which the radio has become a common household necessity within the space of two or three years?

It took the telephone, the talking machine, the typewriter and even sanitary plumbing almost a generation before they became household fixtures. Electric refrigeration was in actual use on a large scale for years before the householder looked upon it as a practical substitute for the iceman. The automobile was the toy of the venturesome rich for two decades before we all found out that we could not live without one.

With the radio, however, the instruments seemed to come down out of the skies like a cloud. The first sputtering and squawking toys were so marvelous that many families have had in the space of a few years several successive instruments, so amazing has been the improvement of the various types of receivers.

Now, with the supply of electric power merely a matter of sticking a socket into the house power, the improvement in tone and volume is so remarkable that it seems incredible. With the vast increase in the number and the quality of the programs given, the radio is just as much a domestic necessity as the water supply.

THE ETUDE has conducted ETUDE radio hours over the station WIP (Gimble Brothers, Philadelphia) on the second Thursday of every month, and over the station WLS (Sears Roebuck Foundation, Chicago) on the third Tuesday of every month, under the direction of D. A. Clippinger. These stations were resumed in October with great success. It is our ambition to increase the number of these educational programs in other cities, if possible. We are glad to hear from our friends who get these programs over the air, and welcome suggestions from all.

The more fine music we have introduced into the home over the ether waves, the greater will be the demand for music and music education.

On the second Thursday of November THE ETUDE Radio hour (Station WIP, Gimble Brothers, Philadelphia, 8:15 P. M., Eastern Standard time) will introduce the phenomenal twelve-year-old child prima donna, Miss Rebecca Smith ("Adelina Patti the Second"), pupil of Mr. Julian Jordan, composer of the famous "Song that Reached my Heart."

Candling Crania

IF CRANIA could be candled like eggs the work of the teacher would be lighter but possibly less interesting. It is great fun finding out what is inside the pupil's mentality and then working with that mentality in the way most likely to produce profitable results.

In all that we learn from the teachers who are working with abnormal minds, in the "hospitals for mental hygiene" as asylums are always called in this enlightened day, we are astonished by the accomplishments of music. Under the direction of trained physicians who have been found very sympathetic toward the work, it has been possible to stimulate interest and bring back to varying degrees of normality individuals who have been for months little more than babbling fools. Occupational therapy also produces most beneficial results; but in many cases music seems to be a very valuable bridge from nebulous mind conditions to mental control, and oftentimes to cure and discharge from the institution. Our readers have been made acquainted with the remarkable work of Dr. Willem van de Wall in this connection.

If music is of such obvious value in helping to coordinate mentally sick individuals, how great must be its value with normal individuals. We cannot candle crania to see whether the grey matter is or is not likely to be capable added; but we do know that music is one of the things which, all other conditions being equal, is of undoubted importance in maintaining a healthy brain condition.

The Fittest

THERE is nothing in which the survival of the fittest is better illustrated than in the way in which certain melodies seem to be invested with a kind of inexplicable longevity while other melodies fade away like snow in April.

Here is a mystery which musician and psychologist find it impossible to explain. Why, for instance, does the plaintive "Londonerry Air" survive while many other contemporary tunes with unquestioned beauty have become literally extinct? The secret is not in the words, for this very melody has had many different poems applied to its beautiful lines.

The public's ultimate decision is impossible to divine. Music publishers of all ages have employed experts to select material. The best experts are merely those who score the highest averages. These same experts often make miserable blunders. Often too much success makes them overconfident and careless in their decisions. The same applies to book publishers. Mark Twain, after he had issued the Memoirs of General Grant and made a small fortune from it, put out a number of works which proved all but disastrous.

Picking melodies for publication is really the basis of the thing which gives permanence to a musical composition is workmanship and highly trained musical skill. Stephen Foster had neither of these last and his melodies are literally imperishable.

Heliotherapy

DURING many years we have had numerous letters from teachers of music who have overworked themselves in the pursuit of their art and have described themselves as "nervous wrecks." The best remedy for this is not to do it, but after the damage has been done the cure sometimes has meant medical treatment and rest, frequently at a cost far too high to be borne lightly by the average teacher.

During the past year we have noted so many astonishing

results from light therapy (photo-therapy) and heliotherapy (sun therapy), particularly in the cases of those who have undergone the strain of very exacting and confining sedentary work, that we cannot refrain from writing this non-musical editorial to tell about it.

Musicians undergo a mental and emotional pressure which few people realize. The task of teaching music demands the very best in the teacher. After some lessons teachers are literally exhausted. At the end of a season they show the effect of this drain upon their vitality.

By means of sun baths—exposing the body to the rays of the sun, particularly the morning sun, so that the skin becomes pigmented gradually day after day—there is (where no serious organic trouble exists) a most remarkable restoration of vitality. In fact, the whole body seems to be invigorated. The chequered and best medicine in the world is in the heavens.

Light therapy has been the subject of volumes of elucidated reports. Certain skin and lung diseases seem to have no other effective enemies. Artificial suns (the quartz-lights) supply in northern climes in winter what cannot be procured out of doors. Your physician knows all about this, and if you ever feel that your nerves have reached a point where you need attention, ask him to tell you about sun baths and light baths.

One famous American musician, who was in despair because he could not find a cure for a serious nervous mind, has just written us: "I am everlastingly grateful to you for your advice to take up sun baths. They have benefited me enormously."

The benefits are too wonderful not to pass the suggestion on to our musied readers.

Half-Baked

THE REASON for the failure of hundreds of music workers is not that of ingredients, but rather that the student has not remained in the artistic oven long enough to produce a perfect product. Realizing that perfection is a goal rather than an accomplishment, it is nevertheless true that, because so few ever approach half-perfection, the waste of artistic human material is appalling.

The Europeans attribute this waste in America to our insatiable ambition to exhibit a product before it is complete. We try to jam into a few weeks of intensive study what would take a European student years to acquire. Because extraordinary talents have been able to make miraculous progress in a very short number of weeks does not mean that all students can do this.

Talent is of two kinds. One represents the music workers who, like Mozart and Schubert, seem to require little or no skill. Their teachers stand astounded in witnessing their uncanny progress. Others, as Schumann, Beethoven and Brahms, reach their most beautiful peaks.

On the other hand, there are students who study too long discouraged. In our editorial of mechanical metaphors, it study, should in itself be completely baked, every composition, every in this way, in the end, the product as a whole will not be half-baked.

The teacher at the student's recital should take every precaution not to exhibit a pupil in any composition which cannot be played with real mastery. This may mean less difficult compositions for some aspiring pupils, but it is far better to have than to have then half done.

A Great National Event

THE Sesqui-Centennial Exposition in Philadelphia has performed a delightful service for THE ETUDE Music Magazine. It has brought to our threshold thousands of friends whom we have met for the first time. Over seventy thousand visitors have registered at our display in the Liberal Arts Building. They have been most enthusiastic about what Secretary of State Kellogg terms "The finest Exposition I have ever seen." From a standpoint of Art, Music and Education, this exhibition has been unsurpassed. Better see it before it is too late. It would take weeks to see it all. But, above all things, "drop in" to see us.

THE ETUDE

IT IS AT ONCE interesting and remarkable that each of the great composers should have had personal characteristics and idiosyncrasies which set him apart from his fellow-immortals. The crude and savage robustness of Beethoven's temperament—never softened by constant association with the elegant aristocracy of Vienna—made him a very different person from the delicate and shrinking Chopin. Handel's imperious forcefulness and his unflinching coarseness made him a unique figure among the master-musicians of the world; and it would be hard to find another great composer who was the personification of the domestic virtues as was Bach. It was easy to continue with a catalogue of contrasts—the dreamy languor of Robert Schumann with the gentlemanly vivacity of Mendelssohn; the egregious egoism of Wagner with the polished self-effacement of Liszt; the philosophic and optimistic bonhomie of Haydn with Tchaikovsky's spirit mixed with melancholy and tears.

In the gallery of the immortals Franz Peter Schubert is the chief representative of Bohemia, to which he belonged by temperament as well as by inclination. "A gay life, but a terrible one," wrote Henri Murger, of the existence of those delicious puppets who dance through the pages of "Scènes de la vie de Bohème." And it held gay moments and some terrible ones for Schubert, the subject of this sketch. Yet it is impossible to believe that he could have been happy or contented with the well-ordered progress from the cradle to the grave that is the lot of the average dweller upon earth.

Impenetrable Reserve

IN AT LEAST one respect—and in that one only—does Schubert's character resemble that of Frederic Chopin. This was in the impenetrable wall of reserve which each built around his soul. Both had devoted and loyal friends; but in neither case did even the most intimate associates come into touch with the real man who sat entrenched behind the barrier that hid him from the world. It is this barrier which causes it to be difficult to make an accurate diagnosis of Schubert's personality; but it has not made it an impossibility. For even the most inscrutable person cannot prevent his actions and a stray word here and there from opening a little window through which one may look, as in a glass darkly, and see into his mind.

One reason why Schubert hid his heart from those who were nearest and dearest to him was that he was extraordinarily shy. Now this shyness has been a peculiarity of other composers, but it has taken other forms. With Brahms, for instance, it took the form of aggressive self-repression, and he would often say a flighty or a cruel thing when really his spirit was moved by tenderness and warmth. And he would say it in order to mask the real feeling which lay beneath.

His Physlogomy

TO OUTWARD view Schubert was not of the stuff of which heroes can be made. His features were unimpressive. His famous dictionary the most sympathetic biography of the composer in existence, declared that "Schubert was not sufficiently important during his lifetime to attract the attention of painters, and although he had more than one artist in his circle, there are but three portraits of him known." These portraits, the author goes on to state, were respectively the pictures made of Schubert by Leopold Kupelweiser and W. A. Rieder, and the bust upon his tomb. Sir George, however, was not altogether accurate, for there are other pictures of the composer of "Erlkönig," than those which he enumerated. Moritz von Schmidt made a sketch of Schubert as he appeared in 1825, and he



Character Sketch of Schubert

By the Eminent Composer and Teacher
FELIX BOROWSKI

This is the second in a notable series of Character Sketches of the Great Masters by Dr. Borowski

drew two other pictures which he brought into existence long after the master had been put into his grave. Johann Ender also drew Schubert, and so did Joseph Telser, who published a highly characteristic lithograph of his friend in 1828—the year in which Schubert died. There is a lithograph, too, by R. Hoffmann, and a water-color painting, ostensibly by Franz Weyl. All these pictures disclose an interesting but by no means handsome countenance.

Schubert's friend and first biographer, Heinrich Kreissle von Hellborn, painted in words a picture rather less flattering than the pencils of the composer's artist-friends had drawn. "His round and puffy face," he wrote, "low forehead, projecting lips, bushy eyebrows, stumpy nose, an eubert curly hair, gave him a negroid countenance which corresponds with that which is to be found at the 'Währing churchyard'." Kreissle adds:—"However unbecomingly, almost repulsive, his exterior, the spiritual and hidden part of the man was noble and abundantly endowed." The unimpressive exterior of Schubert was accentuated by his stumpy figure—the composer was only five feet and one inch in height—and by the general untidiness of his person. It was his friend and former schoolfellow, Joseph von Spaum, who once told Schubert—partly in jest—that he looked like a drunken cab-driver. But there was one feature which in Schubert's countenance caused those who looked upon it to forget his insignificant nose and tallow-like complexion. His eyes, so bright and beaming that they seemed to strike fire through his spectacles, were the mirrors of a beautiful

soul, the outward expression of genius as rare as it was fine.

Schubert's Shyness

THE SHYNESS in Schubert, to which reference already has been made, was one of the negative qualities which, while it endeared him to his friends—who were moved to a half-tender protectiveness by it—was the cause of much of his social non-success and consequent loss of prestige as a composer. For, in the early nineteenth century at least, the prosperity of musicians too often depended upon the amiable interest which they aroused in wealthy or influential patrons.

When Vogl, one of the most important singers at the Court Opera, was prevailed upon by Schubert's friends, Scholer and Spaum, to meet the composer with a view to interesting himself in Schubert's songs, the tenor could scarcely have been favorably impressed by his first view of the creator of them. "Schubert entered," Spaum wrote, "with shuffling gait and incoherent stammering speech to receive his visitor." Yet Vogl was only temporarily alienated by the composer's awkward diffidence. He was destined to become not only one of the master's firmest friends, but also one of his best interpreters.

Schubert's friends, who had his success so greatly at heart and who realized how important it was that he should mix in society, used to lecture him upon his indisposition to do what other musicians had done in order to further their interests. "He himself," wrote Kreissle, "never expressed a wish to mingle with others in society, where he was forced to put his innate shyness, reticence and a good-natured non-

chalant manner, but could not escape yielding occasionally to friendly pressure put upon him." But when Schubert was prevailed upon to put on his best coat, comb his hair and otherwise make himself appear like a gentleman, the results were generally unhappy, rather than the reverse.

Schubert Meets Beethoven

ON ONE OCCASION a meeting was arranged between Schubert and Beethoven, by Anton Schindler, who, an intimate friend of the composer of the "Eroica" Symphony, had made the acquaintance of Schubert and admired his genius. "In the year 1827," wrote Schindler, in his biography of Beethoven, "Franz Schubert set out to present in person, to the master he honored so highly, his variations on a French song (Opus 10). These variations he had previously dedicated to Beethoven. In spite of Diabelli accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a part in the interview that was anything but pleasant to him. His courage, which he managed to retain up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic artist; and when Beethoven expressed a wish that Schubert should write the answers to his questions (for the master was totally deaf at that time), he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy and stumbled upon some inaccuracy of harmony. He then, in the kindest manner, drew the young man's attention to the fault, adding that the fault was no death-sentence. Meantime, the result of this remark, intended to be kind, was utterly to disconcert the nervous visitor. It was not until he had got outside the door that Schubert recovered his equanimity and rebuked himself unsparsingly. This was his first and last meeting with Beethoven; for he never again had the courage to face him."

Schindler was wrong as to the last statement; for it was he who, when Beethoven was on his deathbed, in 1827, showed the master some of Schubert's songs and, in answer to Beethoven's interest in their creator, brought him in company with Anselm Hüttenbrenner to the great man's side. Nor was that the only occasion. Schubert went there again, but the mists of death already were settling on Beethoven's eyes and that hasty, impulsive speech of his was apparently about to settle into eternal silence. Schubert's songs, and, in answer to Beethoven's interest in their creator, brought him in company with Anselm Hüttenbrenner to the great man's side. Nor was that the only occasion. Schubert went there again, but the mists of death already were settling on Beethoven's eyes and that hasty, impulsive speech of his was apparently about to settle into eternal silence.

Offends von Weber

DEPLORABLE as was Schubert's awkward shyness in society, he was quite able to assert himself when he sought the occasion called for drastic action. When Carl Maria von Weber visited Vienna, in 1824, in order to rehearse his opera, "Euryanthe," word came to him that Schubert—whom he already knew—had made unfavorable criticism concerning his new work and that he had declared it to be inferior to "Der Freischütz." Weber, who was one of the usual courtiers which beset composers who are dealing with opera managers, was nervous and inclined to resent slights, fancied or otherwise. "Let the fool learn something himself, before he ventures to criticise me," he said of Schubert.

Schubert received Weber's remark with the unflinching certainty which is insured by self-knowledge. He asked those who were delighted to set genies by the ears, and, having inwardly digested it, betook himself to the lodging of the composer of "Euryanthe,"—a rooming with him the score of the opera "Alfonso und Estrella," which he had written a year or so before. Schubert's work having been duly examined, Weber proceeded at once to the matter of

not distort the rhythmic flow, nor destroy the melodic line. We are told rhythm is the life of music. Granting this—then rhythm is the life of rhythm. Rhythm is the human element, the tender touch, the soulful quality, the vitalizing principle, which charms and uplifts, when wedded to reliable rhythm.

Self-Test Questions on Miss Brower's Article of Rhythm

- (1) Name two weapons against neglect of rhythm.
- (2) What is the necessary preparation for artistic rhythm?
- (3) What was the older idea of expressive rhythm?
- (4) How does the newer idea differ from this?
- (5) In what ways may rubato be actively present?

What Does "Technic" Mean To You?

By Floyd Matson

"TECHNIC" What a vast field it covers, and how often it is misinterpreted, especially by young students, to whom it suggests endless toil! In reality it means many things. Four outstanding classifications come to me:

First, there is the technic, relative to the mechanical part of playing, consisting of hand development, instrument construction, and so forth. This is a very important class, but not the only class, as many believe.

Second, there is the technic of tone. In this class comes much of the beauty of piano playing. To produce the tone combinations, pedal and hand relations, to listen for the right tone in the right place, opens up the doors to gorgeous fields of color, sunsets, mountains, oceans and all Nature. When we reach this stage, our music begins to be real, to produce beauty and reproduce art.

Third, there is the technic of being artistic, to use the right thing in the right place, the proper dynamics, tone, tempo, and so forth. Perhaps into this class come the things that lead to supremacy; for those who can control themselves, who can give enough and not too much, can have soul (not artificial "soul"), rise above the mediocre, the amateurish, and become great.

Fourth, there is a large, perhaps somewhat nebulous vastness, "Effect." Ah, the subtle thrill of a Paderewski, the sighing Chopin of DePachmann, "Effect," the combination of tone, pedal, dynamics, technique, brains, talent and genius to make the right effect, not on the audience, but on yourself. For, if you intend to affect others, you must start at home and affect yourself. When your soul responds to your own playing, others will also respond. Go about your technic, knowing that as you progress, there opens for you gardens of trees and flowers, romance and exotic loveliness, all in the beauty of your own soul developed by yourself. And beyond the trying years of plodding, always "just around the corner" lies the rainbow's end!

The Question of "More Pep"

By B. H. Wike

FREQUENTLY you will hear someone engaged in musical work say, "Play or sing this or that piece with more pep." Now, playing a thing with "more pep" means, with too many performers, playing fast in order to make up in speed and swing what is lacking in understanding and accuracy.

Indeed at times you will find some of our grand old hymns taken with "more pep" until the meaning of the words is

actually lost in the rush of movement. It would be hard to say whether the "jazz" spirit has anything to do with it or not, but there seems to be a tendency, to copy some of its faults. Likewise, playing Handel's *Largo* as if it were a simple waltz destroys all the beauty of the piece, because this composition has, as one of its inherent qualities, a naturally slow tempo.

There is an ambition among some performers to imitate a celebrated musician who has speed, accuracy and understanding, all three nicely balanced. But too many amateurs think that speed is the main asset. The more keys they can strike and the more tones they can produce in a given moment is to them an index to their musical qualifications. "More pep," aside from an irrational tempo, often means botchy work amounting to inaccuracy of tone and quality, poor phrasing, perhaps none at all, and a desire in the performer to be regarded as possessing a really musical temperament.

When will people realize that there is such a thing as slow music which can be made just as beautiful, wholesome and satisfying as the faster kinds? Each, the fast and slow, has its place and should be so contented. Remember, too, that there are many variations of tempo between the fast and slow. Which, then, is called for as the one expressing "more pep"? Or, is it spirit and energy that are really meant instead of hurry and violence?

Gaining the Pupil's Confidence

By Caroline V. Wood

A TEACHER should always have time to listen to a child who wants to tell about things in his own class or home. Perhaps it is a new sword, a dog or a doll. By acting interested and pleased you will be able to get things in his own class or home. Perhaps it will not only gain his confidence, but also by knowing how to appeal to his individual nature and mind, very often turn these things into a basis for comparison in driving home musical ideas.

Scaling the Technic Ladder

By Norman Lee

THERE is no royal road to a good technic of control, some have the fingers, some to speak, but the most gifted and the best endowed must nevertheless tread much the same path to success.

My friend, Mr. X, acquired technic through steady practice of finger exercises, scales and arpeggios for an hour and a half every day. From nine-thirty to eleven A. M., six days a week, he went steadily at them, each hand separately, then both hands together. Scales in thirds, in tenths and in sixths, scales in contrary motion, scales in double octaves, double thirds and double sixths. They were played very slowly at first, then increasing to a terrific speed.

He gave several hours a day to pieces, but nearly half of his practice period was devoted to scales. Even during vacation time he spent one hour a day on them.

When he went to Paris last year, the first remark his music-master made was, "What a fine technic! Though you have other faults, as for technic you are in the class of foremost concert players. How did you get it?"

He answered, "Scales and exercises without ceasing during several years for an hour and a half a day." The moral is: practice, practice, practice. The pieces will take care of themselves.

A Piano Lesson in Vaudeville

By Ralph Kent Buckland

ONE of the greatest technical difficulties for the advanced pianist is the gazelle-like jump into the upper reaches of the keyboard which, from time to time, in intricate compositions, must be made with a whole hand or with one or two fingers, or by clanking chord, but only the slightest interval given in preparation for accomplishing of the feat. Persistent practice and, it is largely a matter of confidence, and a correct mental attitude. As a factor in bringing this about, of no slight import is emulation. Displays of skill and muscular control in other lines of endeavor must be viewed in comparison, and lessons in surety derived therefrom.

The knife thrower cannot afford to have a misdirected motor impulse sway his throwing arm as he outlines with the figure of the girl standing flat against the board into which the keen knife blades

bury themselves. A miss would mean a deep wound, perhaps even the life of the partner in the act. The knife thrower does not miss!

The man who balances the large, steel ball, of which the weight and hardness have been duly demonstrated, on top of a long pole, in turn balanced on his back—oh! forehead, is a wonderful lesson in control. After holding the ball in its balanced position for several minutes, with a sudden jerk he dislodges it. He catches the pole on its way down, and the heavy ball strikes the floor back of him with a resounding thud. The slightest error in calculation would mean, not a slightly jarring musical discord, but the horror of a crushed skull.

Is there not something to be gained by the consideration of such displays of skill outside the confines of instrumental technic?

Mental Tests

By Charles Knetzger

A BRIGHT and ambitious high-school boy, who had been frequently reproved by his music teacher for want of attention to details, received a severe jolt when taking a mental test in English at his school.

The literary information test contained statements like the following: "George Eliot wrote (*Ramona*, *Mill on the Floss*, *Vicar of Wakefield*, *Vanity Fair*). Underline the one which is needed to make the sentence a true statement." The student gave a hasty glance at the first sentence and quickly underlined *Ramona*. "Mill on the Floss," the other sentence, he hurried over and finished them in a few minutes. The remaining time he spent waiting impatiently for the next test result of looking over his paper. The result was a score of ten which could easily have been fifteen or even twenty, had he been careful.

When the examiner called attention to the error in the first answer, the student said, "But George Eliot did write

"*Romola*" and "*The Mill on the Floss*." "Yes," said the other, "this is *Romola*" and "*The Mill on the Floss*."

The student related the incident to his music teacher, who took occasion to bring home to him a fact which had failed to impress him before, namely that his failure to be more than a third-rate player was not due to lack of ability or mental capacity but to carelessness in attention to details. This it was which caused him to form a habit of playing a piece at sight without even looking at the key or measure signature and disregarding entirely the tempo mark. Wrong notes, mistakes in fingering, skipping over rests, no attention to phrasing and expression marks, holding the pedal over harmonic changes, were but some of the results of his haste and inattention.

To discover that his mentality had been rated lower than that of some of his fellow-students whom he had considered inferior, because his interiors was not him a bitter but most effective lesson.

Musical Smiles

By I. H. Motes

A TREASURE MIX UP
Young Wife (at telephone)—Oh, Charles, do come home. I've missed the plugs in some way. The radio is all correct with frost and the electric ice box is singing "Moonlight and Roses."

A RENT HOE'S WAY
Tenant.—You've got to make the woman rent. In the flat above stop singing or reduce my rent.

Landlord.—I'll fix it up all right. I'll raise the rent on her so high she won't feed like singing.

His OFFENSE
Half.—Why did you get thrown out of the Glee Club?
Note.—For singing.

Opp THE KEY
Little Jack and Betty were singing. Jack was singing tenor and Betty was doing her best to sing soprano, but not with great success.
"Falow!" said Jack, derisively. "You can't sing. You can't even keep the air."

Betty, who was four, after a long insistence, said: "All right, Jack, let's sing some more. I've got some air now."

A POPULAR SONG
A young fellow was trying hard to explain to the saleswoman what he wanted.
"Now, haven't you got this song? It goes zim-zim, zum-zum, zang-zang, you know?"

And the saleswoman was trying very hard to follow him.
"Sorry," he said, "but I don't seem to recognize the tune. What are the words?"
"Those are the words."

BRITALLY FRANK
"Professor, you cannot tell how I feel the singing of this song before you!"
The Professor.—"Me, too!"

THE GENDER OF IT
The Violinist.—I want an E string.
The New Salesman.—Would you mind picking one for yourself, sir? I hardly know the 'es from the 'ses yet.

"Quo Vadis Piano?"

"Which Way is Pianistic Art Turning?"

An Interview with the Distinguished Pianist, Composer and Editor

IGNAZ FRIEDMAN

Biographical

Ignaz Friedman, who made his American debut in 1920, has a distinguished record in Europe and in South America. He was born February 14, 1882, at Podgorze, near Cracow, Poland. His father was a violinist and a musical director, who also played the piano. He gave his son his first lessons, and the child soon developed into a "wonderkind." His general education was unusually thorough. He entered the University of Leipzig, where he studied history and composition under Dr. Riemann, in the same class with Max Reger.

ANYONE WHO has made even the most superficial examination of musical history in all parts of the world, during the past twenty-five years, is confronted with the fact that the majority of the younger men have been satisfied with nothing less than sheer iconoclasm. It seems that though they were continually crying, "No matter what we do, let us do it in a radically different manner, whether it be beautiful or not!"

One must realize that the tendency has been toward what musicians of the older school unqualifiedly call cacophony, established and rather than the great masters of the past as melodic, harmonic and formal beauty. With this distinctively different means of presenting musical thought, there has come an entirely new relationship of the art to the pianoforte.

The Stylists

FROM THE great composers of the 17th, 18th and 19th centuries we come down to the great writers (Berlioz, Chopin, Liszt, Wagner, Mahler, etc.) and finally to the modern composers of our day. The word composer or composer comes from com-ponere, that means putting together a musical idea according to the laws of melody, harmony, polyphony, form and rhythm, in opposition to the other method of building the idea out of itself in architectural fashion. After the stylists we arrive at the period of what is called in German *Stylismus*, sects or mannerisms (Debussy, Ravel, Moussorgsky and others). It seems that out of the word *monie*, mania has been made.

In this surrounding we see mostly "manias," rather than mannerisms. This never was and never will be the source from which great developments arise. Dadaism, Cubism, Atomism, Polytonalism, Primitivism, Infantism, are in direct opposition to what the word art signifies. They can serve as means possibly to an end, but as established forms of art they have no reason to exist. It is the idea which counts and not the diction, whether you take it in the field of sound, in painting, or in literature. We can explain the most of the revolutionary ideas of the world with the vocabulary of the Bible. Anatole France, the greatest French writer of the nineteenth century, has not enriched the French language by a single word, but with hundreds of ideas. The "One Day Glories" of super-modernists possibly brought us thousands of new words, sounds and mixtures, but no ideas except some which will rapidly expire.

"The pianoforte is primarily an indirect percussion instrument. The sounds are caused by the blows of felt hammers upon vibrating strings. The modern piano mechanism makes these blows susceptible to a great number of gradations of force; and it is these gradations, together with the mingling of harmonies, brought about by the ingenious use of the damper pedal, that give the piano its charm and individuality."

"We say that one player is a colorful player and the other player is not a colorful player; but, as a matter of fact, the only difference in tone color that exists in the realm of the pianoforte, is the difference that exists between one pianoforte of one make or one period, from that of another. The tone of the pianoforte itself is just as distinctive and identifiable as is the tone of the flute or the French horn or the violin."

"What bearing does this have upon modern music? The music of most of the modern demands, first of all, a great variety of color. Some sarcastic critics have gone so far as to say that many of these moderns have depended upon the prismatic palette of the orchestra to make up for their lack of invention and melodic and harmonic beauty. However this may be, when these so-called modern compositions are translated from the orchestra to the piano keyboard, there is a very perceptible loss in character and loss in

beauty. Of course, there is a similar loss when, for instance, a Beethoven Symphony in a Liszt arrangement for the pianoforte is played in the best possible fashion on the pianoforte by the finest possible players.

Keyboard Limits

THE MAJESTY of the orchestra is gone, but, nevertheless, the classic foundations of the composition itself are so strong, so clear and so majestic that the effect of a Beethoven Symphony, played on the piano, whether as a solo or a duet, is sufficient to inspire the audience with the greatness of the master-piece. On the other hand, some of the modern compositions, when played upon the piano, sound woefully inefficient. Therefore, it must be clear to the reader that music of this kind is turning away from the instrument and toward the orchestra.

In the broadest sense, it seems to me that keyboard music found its limits in the type of things of Debussy; because no-h-

ing more advantageous can be done with the piano with this so-called modern material. In fact, if we wish to keep within the serious possibilities of the instrument itself and of beautiful pianistic playing, we must return to music evolved from the classic and romantic schools. This does not mean that we shall play nothing but Beethoven, Bach, Mozart, Haydn, Schumann and Mendelssohn. Think of Liszt, Chopin and Brahms, Ravel and Scriabine. Here are composers who have drunk deep at the wells of classicism and romanticism and yet have, by dint of their great genius, produced new, fresh and thoroughly original works that are great contributions to the literature of the instrument, and, at the same time, are based upon the canon of an older art.

"Of course, no modern pianist who is really capable of writing for the piano, would think that he was reproducing great masterpieces if he were merely imitating the style of, let us say, Scarlatti, Galuppi or Bach. It would be perfectly possible for a very ingenious pianist to copy the style of Haydn or Mozart, but this would not be original composition. That is not what I mean. I mean composition that shows a thorough acquaintance with the best in the classic and romantic schools and at the same time bespeaks an entirely original personality. I am often asked whether the so-called modern music is something which would require the special technic of the pianist. Apart from the freak pieces which expect the pianist's hands to do things quite as unreasonable as the demands made upon the listener's ear, modern pianistic music of the post-Debussy type makes no particular demand upon the player. In fact, a great deal of the so-called modern music is in many ways simpler than the great technical obligations which Liszt required."

"I consider Chopin, Bach and Mozart the three most solid, the most fundamental and therefore the most difficult obligations upon the pianist. I mean they are difficult because they demand, first of all, beauty of tonal expression, great clarity and exceptional transparency of sound (perspective). Whoever can play the works of these three composers well is indeed a master of the pianoforte. I know of many excellent Beethoven and Liszt players who fail in Mozart and Chopin. The opposite is rare. In the performance of the modernistic composers' works, one must have a good knowledge of the pedal, a somewhat extraordinary memory and finally what is called in German *musikalischer Gehör*, that is, the ability to imitate peculiar effects through sound combinations."

The Pedal in Modern Composition

"IN MODERN composition, a great deal is expected of the pedal, but unfortunately, the pedal is used entirely too much as a kind of musical smear. It is a very trifling matter to take a composition

(Continued on page 859)

A RECENT re-reading of the facts of Franz Schubert's life, to refresh in the mind the salient features of those thirty-one years of golden melody and sweetness of character which make up the story of the master, brought us in sequent musings to an especial contemplation of Schubert's early death. Would added years have meant new works and greater lustre—or had Schubert shot his arrow? No one can say.

Precocious Genius

Four of the greatest names in modern cultural history may be readily associated with his in this matter of an early "cutting off": Mozart, Chopin, Shelley and Keats. Few of these men reached the age of thirty-five, while poor Keats died at the pathetic age of twenty-six; all of them have left behind a body of work that they will be forever remembered for. Study this list of names more carefully and it will gradually become evident—what came to us after much mulling over the matter—that in two ways (exclusive of the renown which all possess in common) these men bear striking resemblance to each other. First, they were very prolific in proportion to the number of their writing years; and second, all possessed, and the ultimate essence of their work, what may be termed ethereal melody.

Franz Schubert wrote upward of twelve hundred opuses in his short life, and his ideas often literally came too fast for him to set them down on paper. This figure will be seen to compare very favorably with the number of compositions by others of the great composers. Wolfgang Amadeus Mozart was surely prolific; operas, symphonies, sonatas, quartets, poured from his pen at a prodigious rate. As for Keats and Shelley, though the production of neither was enormous, both turned out a considerable quantity of the world's finest poetry.

Ineffable Melody

The other point of resemblance is not so easy to explain, not so tangible. Each of these men, be it said, seemed to have drunk—deeper than other mortals—at the very fount of Melody, the eternal springs of which it is not given to many to approach. Ineffable is the melody which invests such lines as these from *Endymion*:

*A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness.*

Or these of Shelley's:

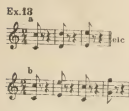
*Music, when soft voices die,
Vibrates in the memory:*

*Odours, when sweet violets sicken,
Live within the sense they quicker*

Ethereal the melody of *Voi che sapete*, of this tenor aria from *Don Giovanni*.



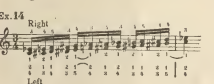
Observe ARPEGGIOS, and practice in triplets only.



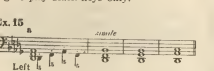
This is one of the most important in the series. Practiced carefully as to directions, it will develop great strength, quickness, and assurance in the wrist, for leaps.

13a. Count aloud always—"one, two, three" (met. 22). "Get ready" (pull your hand up to the wrist joint), "strike" exactly when you say "one," but make the hand fly back instantaneously to the same position. As you count "two," pull on the wrist to stiffen it—then on "one" strike the next key vigorously—*forte*. Move only the wrist joint, not the entire forearm. Go up one octave and return, and take your time in doing it. Do not do this rapidly.

13b. But here is the important trick. Few pupils get it well. Suppose you are to strike a low octave and then a higher one—do not permit the hand to strike the first, until you have your eye on the next octave. When you "strike," do quickly to the upper one, with the hand raised and poised over it; then count "two," and pull on the wrist; but fly instantly back to the other place—*pull* over the next octave to be struck. This is quite difficult to do just right.



The fingering of chromatic thirds is easily learned by this procedure: the thumb, and 2nd finger, play the lower part (using the thumb twice at *c-f*, and at *b-c*). Then practice the upper part in triplets only. Note the excellent device to loosen too closely knit muscles, and to acquire an easier stretch, is this: take three crooks about as thick as your 4th finger; press these between the fingers; now close and open the hand several times slowly; then hold closed a few moments. Do this for some weeks.



Practice these scales in thirds, four octaves, very legato. Do it in all the keys with the same fingering. Press hard.

Teacher—Mother—Pupil

By Florence Belle Soule

THAT co-operation is the key to success is a fact that applies to music as well as to other activities. The progress of the pupil depends very largely upon the interest and help of the mother.

The wise mother understands that the love of music and its cultivation will make her children more cultured and more popular than will any other attainment. She understands the value of music and knows that regular practice, regular lessons and her own interest are all necessary in the process of building musicianship. When the teacher plans the work and the mother co-operates in seeing that lessons are promptly prepared, results are quick and lasting.

This situation means an enthusiastic teacher, a satisfied parent and an encouraged pupil.

THE MUSICIAN'S LIBRARY

The Musician's Library

By Dr. Annie Patterson

IT HAS been sometimes alleged that the musician is not a reader; that is, in the literary sense. Notable exceptions, however, occur to one's mind, among whom it is only necessary to mention Schumann and Wagner. Both of these composers undoubtedly bring attraction in books, being also themselves scribes of no mean order. Yet there are many artists, mainly executive ones, who say not without reason, that they have no time for anything save perhaps their daily paper, the most interesting part of that being the all too limited musical notices. Time is of course a considerable factor, in more senses than one, in the life of a busy professional musician. Yet, if one is interested in any particular direction, it is wonderful how even the busiest people find time for what they want, or think useful, to do.

Now it cannot be denied that general reading, even if it is largely concerned with one's own occupation, is very essential for anyone who would take what is usually described as a broad outlook on life. Let us see if we can briefly indicate on what lines the musician's reading might be made both helpful and enjoyable to him, and in what way it can be managed with the least expenditure of time.

Apart from news of the day, even concerning his art, the musician will do well to take in regularly the leading musical magazines, *The Etude*, with its informative and educational contents. In our opinion, the ideal of what such a monthly publication should be. It is assumed, also, that the serious student will stock his bookcase with all standard works touching upon his special department. Leading publishers will always be able to supply details of indispensable texts (of various kinds), theorists and teachers (of more or less good histories of music should certainly be added to the list of books dealing with the chosen art; whilst biographies of musicians are among the most instructive as well as interesting volumes that the low-workers could read for their information and experience of how others of their calling came to distinction.

Again, the specialist—such as a violinist, for instance—will do well not only to gather records of his own instrument, but also a knowledge of orchestration generally, and, indeed, acquaintance with any kindred topic will never come amiss. We musical people are all too much inclined to get into our own little groove; but what is worse, to keep there. A drive into the open—in the way of fresh experiences in the world musical—will do us no bounded good. The few odd minutes when one is resting between lessons or other engagements—no way is available to help—filled by the books—

Still more to avoid narrowness in the outlook, we would also commend the musical reader, were it only in his spare moments, or holidays, to take up some pastime or hobby, and collect literature dealing with that subject. Games of all kinds, chess, old pictures and stamp-collecting, all have been known to fascinate the artistic mind, and these form a pleasant relaxation for their devotees, necessitating a certain amount of informative literature if the favorite topic be pursued in the true spirit of research.

A still more fruitful source of general reading could be supplied by material for the study of, say, a natural science (acoustics, the departments, which is really needed) for the fully educated musician. General history forms another grade of perennial interest, and widening of outlook. Nor, in its place as a whole, some recreation from serious thoughts, the well-written fiction to be dispensed. Nothing rests one more than the dipping into a good novel, if it be even for ten minutes at a time. In fact, everything, as long as it is a slight dip of a piece in the musician's library; and the more variety the better.

Wisdom of Women Musical Workers

What Women Musicians are Thinking

"The permanent quality of an artist's work depends in some mystical manner on the genuineness and multiplicity of his points of contact with life. More than this is needed, of course—the not wholly negligible matter of talent, and adequate technical equipment.—DALE EYTHL SMYTH.

"We do not mean to eliminate all difficulty from the artist's life—that being part of his development—but we desire a change of attitude toward the creative order and on a level with his foreign colleague."—ELANOR EYTHL PARR.

"I can see no reason why a woman cannot have a home and a career as well; women who say that I believe that the simply not deeply interested in one thing or the other."—YOLANDA MERG.

"Propaganda, you know, can not do everything. One can not build up music in a group person or in a great number about it. It must be bred in the marrow of all, and cultivated then with a man of self-consciousness."—ELISABETH REITERBERG.

"We must have outlets for our emotions. Qualities and impulses of the right kind, when given due scope, enhance the zest and happiness of our lives; when thwarted, stored or denied, they turn to poison within us."—OTTO H. KARR.

THE ETUDE

THE ETUDE

Some Unconsidered Details Often Neglected

By the Eminent American Composer-Teacher

ARTHUR FOOTE

THE MANNER of writing for piano has always been determined largely by its mechanism, a knowledge of which is desirable for both teachers and pupils. In the following, the points taken up will be better understood if we know how the varieties of tone from *pp* to *ff*, from *legatissimo* to *staccatissimo*, are produced, in so far as concerns the mechanical keys, the hammers, strings, dampers, interior action and so forth.

It is helpful to the pupil (and interesting to him, also) for the teacher to explain very early in his instruction that the key is practically a lever, of which the part out of sight is several times as long as that appearing on the keyboard; that this lever is so balanced that the ends of the keys touched by the fingers will rise and return to normal position after being played unless held down firmly by the fingers; that this force is expressed by a certain number of ounces, (this makes it clear why not only the muscular action of the fingers must be considered, but the weight of the arm as well); that when the key is depressed quickly the tone is naturally made, *a p* resulting from slow action of the fingers.

It is of value to the pupil to realize how the style of writing changes in the period. He has been influenced by the mechanism of the clavichord, harpsichord and the piano of 1826, as well as that of to-day. When the action of the piano was light, with a slight dip of the keys, and little resistance to the finger-tips, the tendency was towards exceedingly rapid passage work and quick tempi, the reverse being the case to-day (Chummiel and Brahms are examples of both extremes). An example of the unusual rapid *tempi* that were encouraged by the light piano action of a hundred years ago is seen in the numerous marks of Czerny's studies, and of his Bach editions. It is odd how a once favorite piano figure has nearly disappeared (that of repeated notes in *legato*), owing to its extreme difficulty of performance with our heavier action. Occasionally, however, we still find it, as, for example, in the *Caprice* Etude of Moszkowski.

"If I ever teach I shall try to impress on my pupils the importance of singing for the joy of it—of singing because they love it. I would also try to teach them to perfect an ideal and then concentrate on it, and not to confuse confidence with conceit. Confidence is necessary to success, while conceit is more than likely to spoil it."—MERLE ALCOCK.

"There is something so wonderful about music, so uplifting. But then, I have devoted myself to it. Other people do not so much from it; perhaps they do not feel it as I do. This is destiny and it should be. We cannot all be the same things, and if all loved music so intensely where would the other arts and necessary business come in?"—GUTOMAR NOVAES.

Now, as to the manner of using fingers in depressing the keys, it is agreed that there are two quite different ways called "hammer" and "pressure" touches. In the first of these the fingers are raised and the keys put down percussively, struck from varying distances and with varying degrees of force. Other things being equal, the higher the finger has been raised, the quicker its descending movement, the lower the tone. From this it is deduced that a scale played softly must avoid a high hammer touch, though one that is to be *f* demands it. With the Beethoven extract that follows



Especially in expressive playing it is a problem to manage the keys so that the percussive nature of the piano shall intrude as little as possible. As to this point (which even now is too little considered by the average player), it is interesting to realize that ideas considered "modern" to-day were familiar to some, at least, of the players of many years ago, and to read what Thalberg has to say in his famous preface to the "*Fort on Chords*" transcriptions which were composed as illustrations of this side of piano playing. "In many cases the keys should be caressed rather than struck, kneaded, as it



the fingers could not possibly get the power required if kept close to the keys, while in that from Chopin



they begin close and must be raised more and more (within limits) as the *crescendo* progresses. It is often, then, the case that scales and all passage work frequently demand more or less finger action; but since the tones so resulting are not as beautiful and cannot be played with such variety of color as when the fingers play close to the keys, it is a fair way of putting it to say that *hammer touch* should not be used unless it is the only way of producing the desired result. With arpeggios and double thirds, for example, it is practically always needed; for arpeggios must always be distinct, and nearly always *f*. It is a practical impossibility in such chord playing is restricted,

for it demands to the utmost the variety and charm of tone that this manner of playing gives. With chords of more than three notes it is best (and practically necessary) to adjust previously the shape of the hand so that when the fingers are placed on the chord the fingers lie on the right keys, or exactly over them and very close. In chord successions the changes in the shape of the hand and in the position of the fingers may be very rapid indeed, as will be observed if we play a series of dominant sevenths, taking away the hand after each one and looking at the inside of it to see how differently (and rather stiffly) the fingers are shaped. Obviously, rapidity in such chord playing is restricted,

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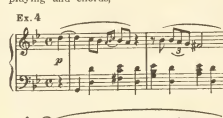
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this resulting mainly from the fact that the fingers lie best in a flatter position on black keys than on white. Chords of three notes, on the other hand, frequently occur, with very rapid succession, being played at the wrist.

were, with a boneless hand and fingers of velvet. The keys should not be struck from a distance. The fingers should actually touch before depressing them." Beethoven's remark is famous: "Place the hands over the keyboard so that the fingers need not be raised more than is necessary; this is the only way by which the player can generate tone." The preceding quotations do not apply in rapid playing in most cases, but have much point when we come to consider really slow playing to melodies and to chords.

The term "pressure" touch is not fortunate, and is misleading in that it encourages the student to *push hard* at the keys with some stiffness. A better way of putting it would be "pulling" (for that is really what we do) with the finger tips. The keys are manipulated in the manner described by Thalberg, the result being beautiful tone capable of the greatest possible variety. In the slower playing it is practicable *continually* to adjust the fingers so that they touch the keys before depressing them. As an extreme example of this, the *Nocturne*, Op. 37, No. 1, of Chopin, is perfect, both as to melody playing and chords,



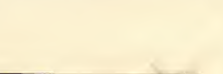
for it demands to the utmost the variety and charm of tone that this manner of playing gives. With chords of more than three notes it is best (and practically necessary) to adjust previously the shape of the hand so that when the fingers are placed on the chord the fingers lie on the right keys, or exactly over them and very close. In chord successions the changes in the shape of the hand and in the position of the fingers may be very rapid indeed, as will be observed if we play a series of dominant sevenths, taking away the hand after each one and looking at the inside of it to see how differently (and rather stiffly) the fingers are shaped. Obviously, rapidity in such chord playing is restricted,

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this resulting mainly from the fact that the fingers lie best in a flatter position on black keys than on white. Chords of three notes, on the other hand, frequently occur, with very rapid succession, being played at the wrist.

Beethoven, Op. 2, No. 3

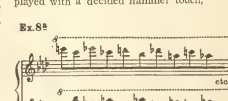


The following is an excellent example of the two ways of handling the keys,



the chords being played close to the latter with the arm, while the arpeggios demand rather high finger action.

In the familiar *Liebestraum* of Liszt we find two extremes, the cadence being played with a decided hammer touch,



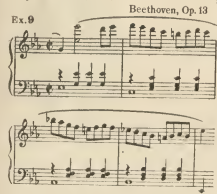
the other with the fingers "caressing" the keys.



Of *legato* and *staccato* the average player has but a superficial knowledge, being misled very often with regard to the latter by incorrect notions formed in childhood. The teacher ought to make it clear that there is a wide variety of touches between *legato* and *staccato*. The form ranges from *legatissimo* in which tones actually overlap so that there is a sounding together (so slight that no real blur results) of each successive pair to a sort of playing that is rarely *legato* at all, not yet really *staccato*, being, as it were, on the border line between the two. So with *staccato* we can range from a touch just *not legato*, to that which is crisp as possible. In *legato* a great deal depends on whether hammer or pressure touch is used. For instance, in rapid playing of a melodic character (as distinguished from pure passage work) we need clearness as well as expressive shading of tone, and therefore are forced to employ a certain amount of finger actions, since otherwise the passage would sound blurred when



played at the speed demanded; with slow tempo no blur is felt.



Extreme *legato* finds its place in slow playing, then, as in the following (Rubinstein, *Romance* in Eb):



While a good example of the difference between it and a *legato* requiring a certain amount of finger action is furnished by the first two and the last two pages of Chopin's *Impromptu* in F# Major, Op. 36.

What degree of *legato* or *staccato* should be used must be left to the taste, musical feeling and experience of the player, since unaided our means of showing this with definiteness in printed music for the piano are quite inadequate.

As to *legato*, there is one thing of the greatest importance to which not nearly enough attention is paid, that is that almost "B" on the fifth line the tones do not sound as loudly, do not last as long, and, naturally, do not ring as readily as those in the part of the keyboard below this note. Contrarily, below middle C the blurring, especially with dissonances, begins to show unpleasantly, becoming intolerable as we descend to the lowest octave. It is, then, obvious that as we get into these dangerous regions special pains must be taken that the playing shall be made clear by using more finger action, by getting the fingers quickly away from the keys after playing them and, below "A" in the first space of the bass clef, by ever resorting to a touch that is not really *legato* at all. As an example of the desirability of this, the passage work of the *Chromatic Fugue* of Bach will serve; the scale passages will sound as a mere jumble of notes if played with true *legato* when they go below middle C.

The faster we play the louder we play, and the lower on the keyboard, the greater becomes the necessity of being listening, and of extreme care to avoid indistinctness. It may be added that the distance the listener is from the piano makes a real difference, for what appears to be clear to the player sitting at the instrument may become quite blurred fifty feet away. We must adapt ourselves to conditions.

What Is Staccato

WHEN we come to staccato, the fact must be faced that most pupils have a really incorrect conception of it, believing that it always implies a very crisp touch. An understanding of the actual meaning of the word "detached" (a pretty elastic term) clears this matter up, however. The fact is that there is quite as much variety in staccato as in *legato*, the former being in some cases as crisp as possible, in others a moderate shortening of the tone, while it sometimes is practically just not *legato*.

As is the case with *legato*, we have, unlike the players of stringed instruments, but inadequate means for expressing the

gradations by printed indications. Formerly (we find Beethoven making a great point of it) there were two kinds in common use, the dot (·) which was understood to prescribe a note one-half of its normal value, and (·) which designated a note of a quarter of its normal value. This custom has, however, been abandoned by composers for so many years, while as to the older music (in which we really ought to observe this distinction) it is so hard to find to-day an edition that is trustworthy on this point that we have to fall back on our musical feeling and common sense as guides. There are luckily, however, two varieties of staccato that have a definite way of performance. The so-called *staccato-legato* (or *non-legato*; a same name it) is indicated by · · · · · or · · · · ·, the second calling for rather longer and heavier tones. An excellent way by which the pupil can learn it is for him to play a scale with one finger as nearly *legato* as may be, having the fingers touch the keys before depressing them, and then without striking them. This is often improperly called *portamento*, a word indicating something impossible of execution at the piano while natural and easy for stringed instruments.

The second type, called the *up-staccato*, affords an excellent means of getting the very crisp touch. The fingers should be touching the designated keys with the wrist slightly depressed, or at any rate not higher than level. Then, with a very quick, sudden pressure of the finger tips the wrist should be quickly thrown up (almost with a jerk), the hands rebounding from the keyboard, though naturally as little as possible. As a very great variety of force can be exerted at the finger tips, we can, in the case of the *up-staccato*, perfectly, while the quality is also beautiful, percussion being eliminated. This sort of staccato, however, cannot be used in rapid playing, as the hand has to just itself anew for every note or chord. In the slow movement of the Beethoven *Sonata*, Op. 1, No. 2, we have a remarkable example of the *up-staccato*, (b) *staccato-legato*, and (c) *up-staccato*, as in the third, fourth and fifth variations in his Op. 26. In the following



the *up-staccato* enables us to obtain a stronger singing tone with the little finger as compared with the rest of the chord. Rapid staccato of single notes is to be played mainly with the finger action: chords of three notes in rapid succession thirds are made easy by first being played *legato* with the usual high finger action, and then in the same way, but detached. The wrist is a safe method of solving a rather difficult problem.

Fingering is often a bugbear to pupils. This is indeed not to be wondered at when one thinks of the difficult, complicated and endless markings often found in music that has been "edited." The teacher should point out that the more difficult the passage, and the greater the speed required, the more aided we must be by fingering consistently adhered to; that, as a rule, the better the player, the more carefully is fingering considered, while the simpler and the more sensitive the latter, the easier will be acquired automatically. The pupil should be taught to use his common sense (for he is going to need it always) by

sometimes marking his own fingering and leaving this analyzed and criticized by his teacher.

The worst feature of the fingering of much of the edited music of to-day comes from the adoption of a certain idea for the adoption of a note is repeated, whether the note is a very good reason for the slow or fast; that if for any cause we are obliged to begin a passage with a fingering other than the regular one



This principle has been carried even further (a *reductio ad absurdum*) by editors who also change the finger, even if there is a different note played between the two repeated notes.



The upper fingering is that of the old Peter's edition, the lower being suggested as preferable.

Self-Help Questions Upon Mr. Foot's Article

1. Describe "hammer" and "pressurized touch." How do *legato* and *up-staccato* vary on different parts of the keyboard?

2. How do *legato* and *up-staccato* vary on different parts of the keyboard?

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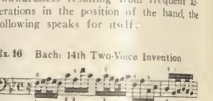
4. What is the value of the *up-staccato* touch in piano practice?

5. Give four rules to be followed in fingering a new piece.

A few basic principles: That the hand should not keep changing position with too much necessity; that a simple fingering is always preferable to one hard to learn and to remember; that with scales, arpeggios, double thirds, and so forth, fingering which has been rendered automatic through practice should be strictly adhered to; that when a very good reason for the slow or fast; that if for any cause we are obliged to begin a passage with a fingering other than the regular one



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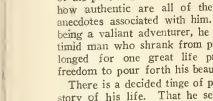
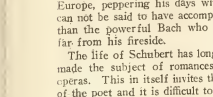
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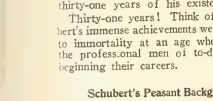
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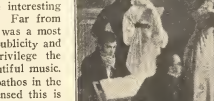
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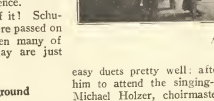
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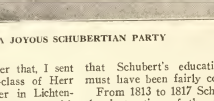
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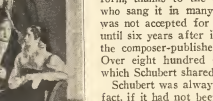
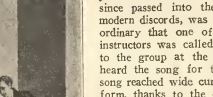
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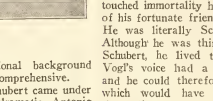
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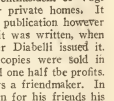
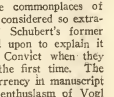
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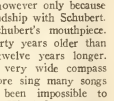
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THE ETUDE

ALL LIFE is a chain of incidents. The great adventure is momentous to everyone, quite apart from the fact that some, like Alexander, Napoleon, Celine, Milton, Wagner and Roosevelt, spent their days in a series of exciting enterprises; while others go through the years with little more thrill than that which comes through the accomplishment of hard labor. The testy Handel, flitting about Europe, pepping his days with quicks, could not be said to have accomplished more than the powerful Bach who rarely went far from his fireside.

The life of Schubert has long since been made the subject of romances, plays and operas. This in itself invites the invention of the poet and it is difficult to tell exactly how authentic are all of the interesting anecdotes associated with him. For being a valiant adventurer, he was a most timid man who shrank from publicity and longed for one great life privilege: the freedom to pour forth his beautiful music. There is a decided touch of pathos in the story of his life. That he sensed this is evidenced by his music; but at the same time the amount of sprightly compositions he turned out reveals the great genius laughing through his tears, his poverty, his afflictions and the obstacles which fate placed before him during most of the thirty-one years of his existence.

Thirty-one years! Think of it! Schubert's immense achievements were passed on to immortality at an age when many of the professional men of to-day are just beginning their careers.

Schubert's Peasant Background

THE COURTYARD to Heaven, number seventy-two in the Lichtenal district of Vienna, was the home of a little Moravian school master, Franz Schubert and his wife (Elizabeth Sitz) a Silesian, who, like the mother of Beethoven, had been a cook. There on January 31, 1797, little Schubert was born. He was baptized the next day in the Catholic Church zu dem Heil, taking the name of his Father. A small salary and a very large family made life a constant struggle in the Schubert home. Nevertheless the father, who on his son's two years, gave the following picture of the great composer's childhood.

"When he was five years old, I prepared him for elementary instruction, and at six I sent him to school, where he was always one of the first among his fellow-schoolers. He was fond of society from early youth, and was never happier than in letting him spend his hours of play in a circle of joyous comrades. When he was eight, I gave him preliminary instruction on the violin, and let him practice until he could play

easy duets pretty well; after that, I sent him to attend the singing-class of Herr Michael Holzer, choirmaster in Lichtenal. Herr Holzer often assured me, with tears in his eyes, that he never had such a pupil. 'Whenever I want to teach him anything new,' he would say, 'I find he knows it already. The result has been I have not given him any real instruction, but have only looked on him with astonishment and silence.'

A Master Begging for Music Paper

SCHUBERT'S BROTHER Ignaz then started to teach him but soon realized that the little genius was outstripping him. In 1810 he is reported to have written his first piece, a setting of Schiller's "Ein Leichentanz." In the same year he sang enthusiastically. He played the violin in church so remarkably well that he was admitted at once to the Emperor's choir school, "The Convict." There, despite the fact that his plain grey clothes were exchanged for a gold-laced uniform, the life was extremely austere, the discipline severe and the food so meagre that we find the child begging pennies from his leader to buy rolls. The musical opportunities were however extraordinary, because we find that the e were daily orchestral rehearsals in which the little fellow took part as a violinist. Thus he came to know the works of Haydn, Mozart, Beethoven, Cherubini, Mehul and others.

In the Convict orchestra, Franz was seated directly behind Josef Spaun, nine years older than the newcomer. He kindly told Spaun that he had written a number of compositions and eagerly desired to write more but could not afford money to buy manuscript paper. Spaun at once found the wherewithal and Schubert was delighted beyond everything. It is said that at this time he cultivated his extremely neat, fine, closely written methods of putting down his thoughts on paper so that the paper might not be wasted.

A Wrong Estimate

IN SOME unaccountable manner there has arisen the wrong conception that Schubert was an expert in an extraordinary way. When we learn that at the Convict all students had to pass strict examinations in French, Italian, Drawing, History, Mathematics and Geography it becomes evident

that Schubert's educational background must have been fairly comprehensive.

From 1813 to 1817 Schubert came under the instruction of the dramatic Antonio Salieri. Salieri was one of the leading operatic composers of his time. He wrote no less than forty operas none of which are retained in the present day operatic repertory. He was a brilliant personality, a fine looking man with a very testy temper. His chief claim to fame is that he was the teacher of both Schubert and Beethoven. He was amazed with the genius of Schubert and expected that he would become a great operatic composer. In a moment of enthusiasm he told the boy that he was already able to write operas. Schubert disappeared from his lessons for a long time and returned with the manuscript of a three act opera "Des Teufels Lustschloss (The Devil's Palace of Pleasure)."

Schubert later rearranged the opera but was forced to pledge it as security for a debt to his friend Anselm Hüttenbrenner (he in whose arms Beethoven died in 1827). Later Hüttenbrenner's servants used the manuscript to light a fire and it was totally destroyed.

The Father's Plans Frustrated

SCHUBERT'S FATHER was determined that the son should become a teacher. Accordingly he was installed in the school where he remained for three years. Schubert, with his melodious alert and creative mind, found teaching very distasteful. He had no patience with stupidity and, difficult as it may seem to believe, he was extremely severe, often frowning his pupils over the ears. For this reason the father finally consented to have him give up the work of teaching. During these three years his work in composition was by no means neglected, as he wrote no less than three hundred and ninety-six songs, or over two songs a week.

Once he was convinced of the son's talent, the father was not loath to recognize it because, when his first *Missa* in F was given at the Lichtenal church in 1814, the father went to the great expense of presenting his son with a "five octave clavier" an enormous improvement over the old-fashioned "chopping block" upon which he had been obliged to practice. Pianos today are ordinarily seven and a quarter octaves in size.



A JOYOUS SCHUBERTIAN PARTY

THE COMPOSITION of *The Erl King*, near the beginning of the year 1816, was destined to bring Schubert's works to much wider notice. It is reported that when Schubert first heard the poem he was possessed by a kind of creative frenzy and could hardly wait until he got the notes down upon paper. The music which in the passage "Mein Vater, mein Vater, Jetz fast er mich an," a harmony long since passed into the commonplace of modern discords, was considered so extraordinary that one of Schubert's former instructors was called upon to explain it to the group at the Convict when they heard the song for the first time. The song reached wide currency in manuscript form, thanks to the enthusiasm of Vogl who sang it in many private homes. It was not accepted for publication however until six years later, when it was written, with the composer-publisher Diabelli issued it. Over eight hundred copies were sold in which Schubert shared one half the profits. Schubert was always a friendless man. In fact if it had not been for his friends his plight would have been far worse than it was. We have already mentioned Spaun and Hüttenbrenner. To this circle came the great tenor, Johan Michael Vogl (1768-1840). Vogl was the court opera singer and a man of decided influence. His name touched immortality however only because of his fortunate friendship with Schubert. He was literally Schubert's mouthpiece. Although he was thirty years older than Schubert, he lived twelve years longer. Vogl's voice had a very wide compass and he could therefore sing many songs which would have been impossible to the ordinary tenor. His influence upon Schubert was particularly beneficial in that it enabled him to realize that he must compose for a public as well as to please himself. Schubert was inclined to be introspective. Vogl at their first meetings pointed out, "You are too little of an actor, too little of a character; you squander your fine thoughts instead of developing them." This sounds a little bit odd, coming from Vogl, who was a fine classical scholar and had excellent literary and artistic taste.

Vogl's Influence

THE IMPORTANCE of this friendship can only be estimated when we read that Vogl visited Schubert every morning for a long period of years, advising with the composer, helping him to select fine texts, and then even discussing the poems in dramatic fashion so that Schubert might realize their literary possibilities. In one way the affiliation is said to have been injurious to the practical phases of Schubert's song composition. The range of Vogl's voice was so great that he could



ANSELM HÜTTENBRENNER
Friend of Schubert and Beethoven

sing works that are prohibitive to the average singer. This accounts for the extraordinary range in many of Schubert's songs.

Schubert was enormously industrious. By the time he was twenty he had written over five hundred works, including five symphonies, operas, cantatas, sonatas, quartets and numberless immortal songs. In 1818 Schubert was engaged as musical instructor in the home of the famous Esterházy family at Zseléz, Hungary. Here it was his privilege to live in comfort, even luxury, free from care and poverty, with abundant time to compose. There was only one thing lacking—artistic sympathy. The situation was too much for Schubert and at the end of three years he found him back with his old companions in Vienna. At that time Rossini was meeting with immense success in the Austrian capital. Vienna was opera mad. Schubert was extremely ambitious to be successful in this field. He wrote no less than eighteen pieces for the stage, including several three-act operas. None of these remains in the act operas repertoire of to-day, not because they did not contain musical passages of notable beauty and fine craftsmanship but because poor Schubert never had a really fine libretto.

The Meeting with Beethoven

QUITE naturally Schubert looked up to the towering genius of Beethoven and anxiously aspired to meet the older composer. Finally this was arranged by Schubert's friend Schindler, who tells of the meeting in his own words.

"In the year 1822, Franz Schubert set out to present his person the master he honored so highly with his variations on a French song (Op. 10). These variations were previously dedicated to Beethoven. In spite of Diabelli's accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a pleasant surprise to him, which was anything but managed to retain up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic and when Beethoven expressed a wish that Schubert should write answers to his questions," he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy, and stumbled upon some inaccurate copy, and more. He then, in the kindest manner, fault, adding that the fault was no deadly sin. Meantime the result of the meeting, intended to be kind, was utterly to discredit the nervous visitor. It was not until he got outside the house that Schubert recovered his equanimity and rebuked himself unsparingly."

The failure of Schubert's operas, as compared with the great success of those of Weber and Rossini, rubbed the composer of much of his naturally happy disposition. To this was added a tragic infatuation for the daughter of Count Esterházy. Caroline Esterházy was seventeen and beautiful. Schubert adored her in silence and it is said that she understood his affection. The secret passion between them was one which could never be yielded. One was a poor musician and the other member of one of the most aristocratic houses in Hungary. "Why do you never dedicate anything to me?" asked the young countess. "Because," replied Schubert, "everything I ever did is dedicated to you." After his death they found the *Fantasia in F Minor* significantly written in the piano-forte duet dedicated to Caroline Esterházy. The Countess did not marry until sixteen years after Schubert's death when she was nearly forty.

Meanwhile, Schubert accepted the decision of fate with fortitude. He wrote to one of his friends:

"Beethoven was then quite dead."



A SCHUBERT EVENING

"Grief sharpens the understanding and strengthens the soul. In order that these lines may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time is gone when every object seemed encircled with a halo of youthful glory, and that which has followed is the experience of a miserable reality, which I endeavored as far as possible to improve by the gifts of my imagination (for which I thank God). People are wont to think that happiness depends upon the place which witnessed our former joys, whilst in reality it only depends on ourselves, and thus I learned a sad delusion and saw a renewal of those experiences which I had already made at Steyr, and yet am now much more in the way of finding peace and happiness in myself."

Beethoven's Death

SCHUBERT, it is reported, was very greatly depressed by the illness and death of Beethoven in 1827. The younger composer visited the great master several times in the company of Hüttenbrenner and Schindler. Viewing them from his death bed Beethoven said, "You, Aselm Hüttenbrenner, have my mind; but Franz Schubert has my soul." It is interesting to note that none of Hüttenbrenner's seven or eight hundred compositions, including operas, masses, symphonies, overtures and many other forms of composition, has ever heard on modern programs, with the possible exception of a few male choruses.

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"THE HERDGE ROSE" IN MANUSCRIPT OF THE COMPOSER

Fernmore Cooper, I have already read "The Last of the Mohicans," "The Spy," "The Pilot" and "The Pioneers." If you have anything else of his, I entreat you to leave it with Frau von Bogner, at the coffee-house. My brother, who is conscientious itself, will duly bring it or anything else to your friend.

In such a condition he easily became the victim of the dreaded typhus fever. A few days later, November 19, 1828, after receiving the Holy Sacrament of the Church, Schubert passed into immortality.

At the request of the composer he was laid to rest in the Vienna Cemetery, just a few feet from the last resting-place of Beethoven.

A list of his few worldly goods at the time of his death is pathetic. What millionaire has given to the world a fortune to compare with the artistic and spiritual bequests of Schubert?

Self-Test Questions on Dr. Tillore's Article

1. What can be said of Schubert's ancestry?
2. From whom did Schubert receive his musical education?
3. What was the quality of his general education?
4. Tell the story of the composition, the publication, and the influence upon Schubert's work, of "The King of the Fishes."
5. What celebrated writer had a strong influence on Schubert's work, and how?
6. Tell of Schubert's meeting with Beethoven.
7. Were Schubert's compositions remunerative to the composer?
8. What were the circumstances of his death?

Schubert in Romance

The *Moderne Welt* some years ago issued an excellent Schubert number in which Wilhelm A. Bauer contributed a highly interesting article upon "Schubert in Romance." It is interesting to see why the famous composer has become the subject of novels, plays, operas, moving pictures and so on. His life, his hopefulness in the hands of his all-controlling genius, elicit sympathy.

The best known of his works—the astonishingly successful "Das Dreimäderlchen"—with the musical score developed from a libretto by Franz Schindler and arranged for the stage by Heinrich Berté. This work appeared in America at a different arrangement known as "Blossomtime" and has already been upon the stage for nearly ten years. In America, in England and in Germany many different companies have been playing this of the greatest revelations of the theatre during recent years.

Another opera appeared in Leipzig in 1920, known as "Hannerl and Schubert." The romance of Schubert and the Countess Esterházy formed the background for a novel by Hella Hofmann. It is called "The Blond Countess." The same subject was treated in a novel by Vikt Baum, entitled "Abend in Zseléz." In fact there have been numerous short treatments of the same romance.

The most successful novel upon the life of Schubert is, unquestionably, that of Rudolf Hans Bar, known as "Schwamerl" (Leipzig, 1912).

There have been several moving picture presentations of Schubert, given in Vienna, in 1925, was one of the best known and one of the most artistic.

"Our taste in Germany is for long things; but short and good are better."—MOZART.

How to Read Music Accurately, Rapidly and Comfortably

By MRS. PAULINE MALLET PREFOST ORNSTEIN

Mrs. Leo Ornstein, wife of the famous virtuoso composer, herself a pianist and educator of distinction, writes upon a subject of great practical interest to all music lovers.

MANY MUSIC STUDENTS labor under special difficulties, owing to the fact that they are poor readers. It has been said that reading is a gift, and that a good reader is born rather than made. Nevertheless, it is possible for those who find reading particularly difficult, to become so proficient that their lack of native facility in that direction will in no way hamper their general musical progress.

If this difficulty be not given special consideration it is likely to retard the entire musical growth and to make the preparation of lessons slow and inadequate. It may be helpful to observe wherein lie the essential differences between the good and bad reader. We must realize that the reading of music is similar to the reading of a language. Just as groups of letters, word forms, and many words a sentence, so in music groups of notes form chords, and series of chords define keys and formulate musical phrases. The good reader grasps all of these symbols as related and compounded, while the poor reader can grasp only their fractional elements. One who reads rapidly is conscious of seeing groups of notes, words, and even words or chords, but still larger sections of the design, and hence at a glance absorbs the contents of the whole phrase. He is able to do this quickly and easily, and knowledge or pure instinct, he analyzes and reduces what he sees into group symbols. Where no actual visual obstacle exists, it is usually the failure to do this, that causes a variety of blindness, because too much detail is seen. It is the proverbial case of the man who could not see the woods because there were too many trees.

Relations Chords and Cadences

WITH MANY, the process which relates chords and which senses cadences, is purely intuitive. With others who have not this natural facility, it must be the result of some study of harmony and musical structure. Without this analysis, either conscious or unconscious, a page of music presents much the appearance of a chapter printed in some unknown language, having no punctuation, even no spaces between the words, to indicate beginnings and endings. A person familiar with the language would have no difficulty in deciphering the meaning at a glance; but one commencing its study would be at a loss to separate one word from another. No wonder the reading of music is a laborious process when it appears thus unrecognized, since each note must be analyzed and no relationship is felt between the various integral parts. Add to this the problems of counting time, arranging a possible grouping, and finding the location upon the keyboard, and we have a collection of difficulties that seems insurmountable.

Probably the first point to master in overcoming all these problems is that of time. This should be studied away from the piano, tapping the rhythms, as it is purely a matter of training the eye and rhythmic sense. For purposes of study, the best results will be obtained from a collection of pieces having various time signatures. Glance at a page of one, without looking at the signature, and see how quickly the eye can detect the time from the general context. At first, the student will search until he finds some simple and clear evidence such as a measure contain-

ing exactly four quarter notes, or three quarter notes, or six eighth notes. Later he will be able to discern the time in a measure of two half notes, a dotted half, two dotted quarters, and more complicated combinations.

Where to Commence

IT IS NOT wise, in learning to read, to commence at the beginning of a piece, to look at the signature and then count it out measure by measure. This can be done later after one has acquired greater familiarity with the general aspect of various rhythms. The important thing at first, is to teach the eye to roam over the page, picking up as much instantaneous information as possible. This habit of wandering over the page with the eye, scanning quickly for a measure here and then another there, is a great help. It develops a certain visual flexibility which enables one later to look ahead with ease. This is a most essential habit in reading. The eye of the poor reader is apt to find itself glued to the note which is in the act of being played. Long after all that is essential to the sound, and the eye should be travelling forward, it will remain with a kind of inertia, resting, until the eye is completed, the note played and heard. Then comes it ready to look forward to see what follows. This is a habit fatal to any speed in reading, every effort must be made to teach the eye to rest but a moment on each note, and then to scan.

Notice how the arrangement of the notation is calculated to help the eye to catch quick impressions of the rhythmic subdivisions. The four sixteenth notes which equal one quarter, are all grouped together and separated from the next group, thus:



Also the two eighth notes, or, for instance, an eighth and two sixteenths, are probably written thus:



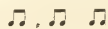
The various rhythmic units are nearly always separated from each other. Where quarters are the units, for instance, try to see each quarter of the measure as a bunch of notes forming a block in the rhythmic structure. Later, each quarter may be subdivided into eighths, sixteenths, or thirty-seconds, as occasion may require.

Perhaps the next example to be scanned may be in six-eighth time. Notice how this division of the unit, for six-eighth notes in a measure of three-quarter time. In six-eighth time the eighth is the unit of measure. Six-eighth time is what is known as compound time, and it is really two measures of three-eighth time with the bar line between every other measure erased. Hence the notes are grouped three and three, thus:



indicating the rhythmic derivation. There are two accents in six-eighth time; the heavy accent on the first and the lighter accent on four. Each of these represents the first count of a measure of three-eighth time. Whereas if the time be three-quarter, with

each quarter subdivided into two eighths, it will be written accordingly.



Here there would be but one real accent, although the second of each group of two-eighths is naturally even lighter than the first eighth of each group. To this extent, one might feel that there were relatively three accents in the measure; one heavy and two very light. It would be counted "One, and, Two, and, Three, and," instead of "One, Two, Three, Four, Five, Six," as it would be in six-eighth time. Hence of the six counts it would be the first third and fifth that would be relatively heavier in three-fourth time. The eighth, in this case, would correspond to sixteenths in three-eighth or six-eighth time, and would be grouped similarly.

Secrets of Printed Page

A LITTLE study will make evident how many hints lurk in the printed page of music which the eye must catch and quickly translate into pulse and subdivisions of time. After the larger groupings can be recognized almost instantaneously each unit whether half, quarter, or eighth, should be equally divided into four equal parts. The most rapid note contained within the group. If, for instance, a sixty-fourth note appears in one of the quarters of the measure, sixteen of these notes will be contained in that quarter. Suppose your quarter was subdivided thus:



You would count one in each of the sixty-fourth notes, two to each of the thirty-second notes and eight to the eighth note. You would thus have the exact time values of each note. Too many students are satisfied if they get these approximately right; but it is important to form the habit of counting time with absolute exactness. If care be taken in this regard, the very common fault of playing out of time would be largely obviated. It has its origin mainly in careless reading of rhythmic values.

The meaning of even the most complex rhythmic subdivisions has become rapid and easy, away from the piano, the time is ripe to again scan the page, this time with facility in determining the various keys through which the music passes. This should still be studied away from the instrument as we are at present concerned only with the appearance of modulation as presented to the eye on the page.

Study the Obvious

THERE ARE some things which seem so obvious that one is tempted not to call attention to them and yet even a very little experience with teaching proves how many apparent obvious truths may remain unutilized. A knowledge of key signatures is one of these often ignored essentials. Three sharps indicate no more than the key of G major; a lighter accent on many staves. A routine familiarity with all scales, major and minor, is absolutely indispensable to facility in reading, as it is



Mrs. Pauline Mallet Prefost Ornstein

to any understanding of harmony or form. The greatest difficulty in scanning for keys, where there is not the thorough knowledge of harmony, lies in the fact that one becomes largely dependent upon accidentals; and it is often difficult to distinguish those sharps, flats and naturals which have harmonic significance from those which are only neighboring notes or altered scale steps and without modulatory meaning. In order to determine modulations with certainty a knowledge of harmony is requisite. But for purposes of reading, a great deal must be inferred from what little the eye can quickly grasp. A very facile reader is not always one who plays every note exactly as it is written, but one who can separate essentials from non-essentials. While playing all important elements, he will add as much of the less important as his proficiency permits.

Studying the "Waldstein"

LET US for a moment glance at the well-known *Waldstein Sonata* of Beethoven, to find what can be seen readily to indicate the transitions from one key to another. We notice that the first movement begins in C-major. The C-major chord repeats on successive eighth notes until the last quarter of the second measure. This should be sensed in a moment and the eye, instead of resting on each repetition as it is played, should immediately look forward to catch the first change. We see in the fourth measure a C-sharp, but it is only a grace note and is immediately contradicted by a C-natural; hence, we assume it is only a transient accidental and probably a neighboring note.

In the fifth measure, B-flat is evidently part of the harmony. This would indicate the key of F and the F chord follows in the sixth measure. In the seventh measure the B-natural again but a neighboring note and B-flat and A-flat in this measure indicate F-minor. In the tenth measure the B-natural foreshadows a return to C, and we notice that in the eleventh measure E-flat and A-flat appear. These, together with the B-natural, indicate C-minor rather than C-major; and the twelfth measure proves our assumption right, giving us the C-minor chord. Considerable practice of this sort of analysis is exceedingly helpful for facility in reading, because consciousness of the relation of the notes one is reading, indicates so clearly what one may expect. Look for a moment at the twenty-ninth measure. Here the chord remains the same throughout and, understood, is seen simply to repeat in different positions descending. No new notes enter and its first and last position are all one need see.

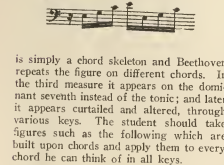
The more accurately one can sense this sort of thing at a glance, the freer the mind and eye are to roam forward and, finding the next read difficultly, dwell upon it with the time saved from earlier places. The eye will sometimes detect what is far in advance and, by studying it during every available moment, solve it before it is reached. Often in this way a difficult fingering can be arranged or a chromatic or irregular phrase read with accuracy. Chords which recur again and again will finally become recognizable as a whole and the single notes no longer need to be seen, general characteristics being sufficient to identify an old friend.

The Difficult Sense

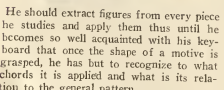
AL OF THE foregoing has been practical with the eye. Some will find reading, an entirely different set of difficulties, however, is experienced in the effort to co-ordinate what the eye sees with the activity of the hands in playing. Needless to say, the more easily the hands are able to apprehend, the more easily the hands can prepare positions. It is for this reason that the training of the eye must precede the actual practice of reading, since only when general outlines are recognized can fingering be planned and problems of execution considered. For instance, if we know we are in the key of B and see an ascending scale line, it is not necessary to read every note. It may be assumed to be the scale of B and we have only to notice the first and last notes and apply the fingering of the scale. But the ability to do this implies a practical knowledge of, and familiarity with, all scales and their fingerings. There should be sharps and flats must be quite subconscious. Not only this, but also as we are called upon to read arpeggios and figures of all sorts. These should be thoroughly studied and applied to different keys and chords. As they appear in compositions under consideration, they should be analyzed and transposed.

For instance, this figure from the rondo of the same sonata:

Ex. 1



is simply a chord skeleton and Beethoven repeats the figure (and the chord) in the third measure it appears on the dominant seventh instead of the tonic; and later it appears curtailed and altered, through various keys. The student should recognize figures such as the following which are built upon chords and apply them to every chord he can think of in all keys.

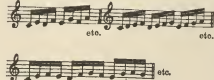


He should extract figures from every piece he studies and apply them thus until he becomes so well acquainted with his keyboard that once the shape of a motive is grasped, he has but to recognize to what chords it is applied and what is its relation to the general pattern.

After much work has been done, improving on figures and themes at the piano without music, it will be advisable to combine the earlier process of eye analysis with its practical application by actual reading at the piano. In doing this it is very important to keep the eyes on the music and to measure, by feeling, the distances on the keyboard. If the eyes are

watching the hands, they will lose their place on the music every time they look away. In any event, they are needed to look ahead in every spare moment. The muscular memory of the hands can take care of finding the place on the keyboard, provided that this has been separately developed by sufficient work with scales and figures. These should be practiced without looking at the keys, in order to develop the sense of touch, and to make the most accurate degree. Scales should be played, not only in their simple form, but also for instance thus:

Ex. 3



It should also be practiced with the hands, not only an octave apart, but also a sixth apart, a tenth apart, and in parallel and opposite directions; until, in fact, any figuration of notes along the scale line feels familiar and natural and can be played with the eyes shut.

Keep Strict Time

NO MATTER how slowly it may be necessary to play, when reading, everything should be played at strict time. The regular recurrence of the beat forces one to hurry to find the note. This rhythmic drive is still more emphasized when reading dates or ensemble dates with another person. Here the time must be counted accurately in order that both keep together; and after all preparatory work has been done, combined practice is the best when possible.

When the right foundation has been laid, a good reader is developed just as a good technician, by daily practice. Learning to read is much like the study of a language. The eye will, little by little, extract meaning from associated rather than from dissociated symbols; finally it will lose the sense of detail and see only the group as a single symbol. Cadences will be continually read and recognized and the chords which compose them will be sensed even before they are actually seen.

An excellent method after all earlier steps have been effected is to assign a certain number of days to a given composition; this not with the idea that the piece is to be memorized or even worked out in detail, but purely from the reading angle, to be as fluent as possible. Either one or two new pieces may thus be undertaken each week. At the end of the time, whatever the condition of the pages studied, they should be dropped and new ones commenced for the following week.

This system is helpful because it develops the kind of memory which is most useful in reading. A good visual memory enables the eye to reconnoitre. A good reader can carry a momentary picture, often of many measures, in his mind, and also has to be developed and is usually aided by a limited repetition of the same phrase. It must not be understood that the above has any reference to the manner in which pieces are to be prepared for recitals. The preparation of such pieces should be carried out with extreme care and every detail. It is only during the time of particularly devoted to the correction of poor reading, that the foregoing instructions are to be followed. Gradually the scale reading acquired will make more and more of a composition a composition for a lesson; but it must never be forgotten that while much detail must be necessary to be obtained over when results at first are meagre, nevertheless, the careful and painstaking study, the foundations of learning to play the piano.

Self-Test Questions on Mrs. Ornstein's Article

1. How does the rapid reader see things?
2. Where shall we begin a piece, for practice reading?
3. How shall the printed page be first studied?
4. How shall repeated chords be read?
5. How shall we apply study to chord figures?

Why and When the Fourth Finger

By Ben Venuto

SOME teachers, in a commendable but unwelcome-sometimes, in fact, in a more beginner's task more simple, allow the use of the open string even where the fourth finger is indicated, in the first position. Others go to the opposite extreme and so insist on the use of the fourth finger that they unwittingly give their pupils the idea that there is something in general incorrect or inelegant about any use of the open string.

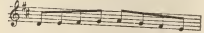
Both these extremes may be easily avoided by merely following faithfully the fingering given in any well-edited instruction book or series, but the best teaching is to explain the principle of the thing and encourage the pupil to try it for himself.

The true principle is simple, namely this:

When a note may be played either on open string or with the fourth finger, choose that method which will call for the least changing of strings.

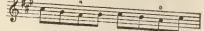
For instance, the following example, by use of the fourth finger, may be played on the D string, and to use the open A string would be clumsy.

Ex. 1



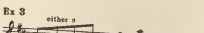
On the contrary, in the next example, as one is on the A string and, if it would be even more clumsy to use the fourth finger for A. The open string is correct.

Ex. 2



Where a change of strings must in necessity occur at a place in question, as in

Ex. 3



the pupil may be allowed either method that comes more naturally and easily.

Practicing New Scales

By Wilfred E. Despard

THE following method of teaching new scale will be found helpful. When giving a young pupil a new scale, have him play slowly with each hand separately while you point out the notes.

2. Make him play both hands together and count four beats to each note as follows:



3. Have him practice like this for one week after which the tempo may be increased. It is preferable to take scales in two octaves.

THE ETUDE To Get Pupils Advising to Set Pupils

By Patricia Rayburn

Music teaching partakes of the nature of both a profession and a business. In the latter capacity, advertising is a necessary adjunct of its practice.

The music teacher has his wares to spread before the public just as has the merchant. There are a number of ways in which people may be informed of the merits of the teacher's work and new pupils thus obtained.

One of all comes real ability as a teacher, and interest in both music and one's students. If an instructor is earnest, serious, and has all the qualifications that one who teaches should possess, his pupils will serve as his greatest and best advertisement. This is as it should be. The recital program gives an interested public an opportunity to see the products of the teacher's work. If that work has been good, desired results of a broader field will be obtained.

Do not stop with this, however. It is necessary to go farther.

There are literally hundreds of avenues of advertising. Through newspaper notices, through attractively written personal letters to parents with eligible children, pointing out the advantages of musical knowledge, through personal calls, through numerous channels the teacher, through his own efforts, can make himself known. Make apparent, a teacher may secure the desired result.

No matter how great your ability and merit, you must blow your own horn a bit to get it heard. Search out new and original ways of advertising—above are a few suggestions—and let the world know about you.

Music For All Occasions

PERHAPS no more sensitive literary journal of the childhood of a musician has ever been drawn than the *Chronicle*, the central figure in Romaine Rolland's great novel.

"Like all children," we read, "the (Jean-Christophe) hummed perpetually at every hour of the day. Whatever he was doing—whether he were walking in the street, hopping on one foot, or lying on the floor at his grandfather's, with his head in his hands, absorbed in the picture of a book, or sitting in his little chair in the darkest corner of the kitchen, dreaming aimlessly in the twilight—always the monotonous hum of his little trumpet was to be heard, played with lips closed and cheeks blown out. His mother seldom paid any heed to it, but once in a while she would protest."

"When he was tired of his state of half-sleep he would have to move and make a noise. Then he made music, singing it at the top of his voice. He made time for every occasion. He had a time for splashing in his wash-basin in the morning like a little duck. He had a time for sitting on the piano-stool in front of the detested instrument, and another for getting out of it, and this was a more brilliant affair. He had one for putting the soap on the table; he used to go before him blowing his trumpet. He played triumphal marches by hand, or even more solemnly, the dining-room to the bedroom. Sometimes he would organize little processions of his two small brothers; all then would march gravely, one after another, and each had to march to a march as was right and proper. Jean-Christophe kept the best for himself. Every one of his times was strictly appropriated to its special occasion, and Jean-Christophe never by any chance made a mistake. He knew the shades of difference between them exactly."

THE ETUDE

Beethoven's Piano Sonatas and How to Teach Them

By PROFESSOR FREDERICK CORDER

Of the Royal Academy of Music, London, England

Part V

Sonata No. 11, in B \flat , Major, Op. 22

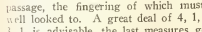
WITH THIS WORK we discard the term "easy" and acknowledge the advance which Beethoven made in each quarter-note separately; but it was meant to imply an abnormally heavy first movement. The subject of the first movement and variety of rhythm, raise this Sonata to a very high plane of composition. Impetuosity and energy mark the powers of the first movement, and the powers of the left hand are not spared. Therefore must we not scruple to employ the thumb on a black key, and such-like devices which are forbidden to the beginner. The simple, accented, accented at the eighth measure cannot be firmly played without using the left hand thumb on the first of every four notes, black as well as white. At 10 Beethoven has written *Mordents* for the right hand; but at the pace we are going it is impossible to get the three notes in, so they are generally reduced to a single note. The left hand and these the left hand also is able to play, so the passage is usually taken thus.

Ex. 1



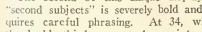
At 22 the left hand has a very brilliant passage, the difference of which must be well looked to. A great deal of 4, 1, and 3, 1, is advisable, the last measures going

Ex. 2



The second of this unique display of "second subject" is severely bold and requires careful phrasing. At 34, where the double thirds grow to larger intervals, there will have to be considerable slipping of fingers, to maintain the legato. Beware, too, of breaking up the right hand arpeggios at the second group. Further on, at 48, the jumps of broken octaves demand great care. But this right-hand passage from 44 to 56, is so brilliant and effective that no one can grudge the labor that has to be bestowed on it. Two more striking phrases bring the excitement to a close, with just a hint of the opening, for fear it should have been forgotten in the long series of subjects. All these require the broadest contrasts of tone and style of which you are capable. In preparing this portion, I like to think of a collection of portraits of athletes.

Ex. 3



The same at 21, taking only G with the right hand and all the rest with the left. At the end of measure 27, it is obvious that the middle G should go with the right hand. It is not so obvious that at 30 the bunch of grace-notes (*gruppetto*) should come upon and not before the beat, thus turning the fourth quarter-note into a group of four notes. At the latter part of 33 the phrase in octaves is difficult unless you can adroitly slide the thumb and help with the fourth finger. If your stretch is very small you will be forced to let the left hand abandon its last two G's of the measure and come to your assistance, substituting other notes by means of the pedal, but you can see that this is undesirable.

The Dotted-Flat Fragments

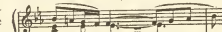
IT IS VERY interesting to note how apparently mechanical fragments out of the various subjects are taken and fitted together, and how triumphant is the result. The principle of the dotted-flat in the background, becoming a more suggestion for the flourishes which separate the canonic imitations founded on the scale figure (62). When this has been repeated three

the right-hand flourish takes the lead for awhile and the left accompanies. Since one should naturally use the pedal to each measure, there was not much point in writing each quarter-note separately; but it was meant to imply an abnormally heavy first movement. The subject of the first movement and variety of rhythm, raise this Sonata to a very high plane of composition. Impetuosity and energy mark the powers of the first movement, and the powers of the left hand are not spared. Therefore must we not scruple to employ the thumb on a black key, and such-like devices which are forbidden to the beginner. The simple, accented, accented at the eighth measure cannot be firmly played without using the left hand thumb on the first of every four notes, black as well as white. At 10 Beethoven has written *Mordents* for the right hand; but at the pace we are going it is impossible to get the three notes in, so they are generally reduced to a single note. The left hand and these the left hand also is able to play, so the passage is usually taken thus.

The next movement, marked *Adagio con moto*, is in 9/8 time, so we have to bethink us which is the unit of beat which is to be *Adagio*. As a matter of fact it is the dotted quarter-note; but I don't know how you are to tell. The quiet accompaniment chords were carefully surrounded by dots and slurs, indicating *mezzo-staccato* touch, but surely they can only be played one way. The *pp* mark was sufficient, the melody alone demanding necessarily to be the prominent feature.

I have noticed a common fault with engravers is to substitute *appoggiaturas* for *accents* in these and similar places, and the difference is the difference of the left hand rendering the error one easy to be overlooked. The player would not be likely to be misled here (first three measures), the character of the movement being so obvious. The trills in 8 and 10 begin, as usual, with their upper notes and are best made to consist of six notes to the eighth-note. To maintain the legato in the second subject, especially in the middle melody, the division of the notes between the hands had better be modified thus:

Ex. 4



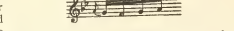
The same at 21, taking only G with the right hand and all the rest with the left. At the end of measure 27, it is obvious that the middle G should go with the right hand. It is not so obvious that at 30 the bunch of grace-notes (*gruppetto*) should come upon and not before the beat, thus turning the fourth quarter-note into a group of four notes. At the latter part of 33 the phrase in octaves is difficult unless you can adroitly slide the thumb and help with the fourth finger. If your stretch is very small you will be forced to let the left hand abandon its last two G's of the measure and come to your assistance, substituting other notes by means of the pedal, but you can see that this is undesirable.

In the bit of dot, or imitation which the right hand has the difficult task, three repetitions of making the waning of one voice simultaneously with the starting of the second. Endeavor to endow them with a different quality of tone, if you

can. The six sixteenth-notes then become (at 39) a figure of ornament in sixteenths, murmuring along for quite a time, while a mournful arpeggio of melody waits out against the rippling flow. I must leave you to find out the way in which the left hand can save the right from using its thumb twice on successive notes.

The second half of this movement presents no fresh difficulties unless the *crescendo* at the end, culminating in a *pp* (the previous time it was only *p*) may be regarded as one. This is a strangely sad and wistful piece, considering that it is in a major key. The Minuet which follows is graceful and placid in character. The figure which pervades it

Ex. 5



seldom indulges in a chromatic note for the second of the four, but the avoidance of this in 6 was, I fear, because it would have looked so strange to have written G \sharp against the G \flat of the left hand. Certainly it would have sounded better than B \flat , and being merely a passing note, could have hurt nobody's feelings.

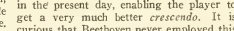
The triple trills which come in the second half of this Minuet would be written

Ex. 6



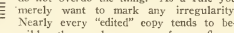
and

Ex. 7



in the present day, enabling the player to get a very much better *crescendo*. It is curious that Beethoven never employed this device, which Bach invented many years before and used with great effect. At the end he gives us, rather than demands that we should give him—his favorite *saddest piano*. The *Trio* is an honest bit of left-hand work, and I would advise you to finger for yourself, playing through the part alone, to discover what will best suit you. By the way, in fingering a passage do not overdo the thing. As a rule you must want to mark any irregularity, and the more you mark, the more nearly every "edited" copy tends to be widened the eye by a mass of superfluous fingering. None at all is far better than too much.

Ex. 8

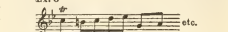


After it if you like. Next there is an interesting bit of imitation to lead back to the main subject which it appears to seek to anticipate, the two hands grotesquely seeming to say, "I rather you went on with it!"—"Far best if you went on with it!"—Nothing of the sort, you must go on with it!"—and so on. It would appear that Beethoven expected the player to make a five-note turn in 42 and 43, where he has marked a trill, but four or even three notes will be as much as most people can get into the space of one sixteenth-note. The protesting lower part at last leaves the work to the treble, who (like a nervous man) makes a speech, the first of his kind, and it. On no account divide up the final rush which he plunges into the subject; it would quite spoil the effect.

OF COURSE you must make all the repeats and the *Da Capo* in this movement. I have heard more than one indifferent amateur say that the first of the Rondo of this Sonata is dull and uninteresting. Few are the pieces by Beethoven which deserve this reproach; what can it be in the mind of the performer which fails to arouse interest? Lack of rhythmic variety tends to dullness. Beethoven is always on his guard against this fault and substitutes other features in its place, unexpected places. Observe the long phrases of the subject. Hum the melody through and notice how taking breath at the end of the phrase, and the mind would weaken it. Then a long run of three-and-a-half measures with a steady *crescendo* topped by a *piano* cadence! The second half of the tune is in octaves, demanding clever

sliding of the right-hand thumb and use of the fourth and fifth fingers for the upper notes. Keep a smooth, but quiet bass. The modulating subject wants to sound vigorous and decisive in contrast. In 10 \sharp the first of the first beat of the measure (you must count four eighth notes) and the accent of "two" falls on the little B \sharp , giving you an even run of four notes on this second beat. It would have been better to write it thus:

Ex. 9



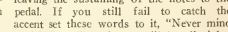
The new rhythm in the middle of 22 is as true as a leadweight, but by reason of the clumsy notation of the period. Nowadays we should write:

Ex. 10



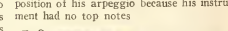
leaving the sustaining of the notes to the pedal. If you still fail to catch the accent set these words to it, "Never mind pick it up, it will be all right, but after three repetitions of this take care when the time relapses into simple eighth notes again, that you do not go too fast. At 32 another flourishing passage for the right hand. If you find the downward skip at the commencement of every other measure very awkward, you might pop in that note with the left hand, but this would have to be done very neatly and lightly. At 35 the composer evidently was forced to alter the position of his arpeggio because his instrument had no top notes.

Ex. 11



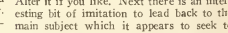
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IN THE ORGAN-LOFT WITH
FRANCK

CÉSAR FRANCK, long organist at the church of Sainte-Clotilde in Paris, used to improve for his pupils, among whom was Vincent D'Indy. D'Indy gives a touching account of these experiences in his biography of the composer of *The Beatitudes* and *The Symphony in D Minor*.

"Here in the dusk of the organ loft of which I can never think without emotion," says D'Indy, "he spent the best part of his life. Here he came every Sunday and feast-day—and, toward the end of his life, every Friday morning, too—fanning the fire of his genius by pouring out his spirit in wonderful improvisations which were often far more lovely in thought than many skillfully elaborated compositions; and here, too, he assuredly foresaw and conceived the sublime melodies which afterwards formed the groundwork of *The Beatitudes*."

"Ah! We know it well, we who were his pupils, the way up to that three-leaved organ-loft—a way steep and difficult as that which the Gospel tells us leads to Paradise. First, having climbed the dark, spiral staircase, lit by an occasional torch-hole, we came suddenly face to face with a kind of antediluvian monster, a complicated bony structure, breathing heavily and irregularly, which on closer examination proved to be the vital part of the organ, and which we had to ascend by a narrow staircase, and we had to ascend a few narrow steps in the pitch-darkness, a fatal ordeal to high spirits and the cause of many a slip to the uninitiated. Opening the narrow, flame-curtain, we found ourselves suspended as it were midway between the pavement and the vaulted roof of the choir, and the next moment all was forgotten in the contemplation of that rapt profile, and the intellectual brow from which seemed to pour without any effort a stream of inspired melody and subtle, exquisite harmonies which lingered a moment among the pillars of the nave before they ascended and died away in the vaulted heights of the roof."

I find that, in art, people are so apt to enlarge over that which they do not understand.—SIR LAMBTON RONALD.

HOW TO PLAY BACH

HENRY T. FINCK in "Success in Music" quotes some hints by Hans von Bülow, one of the greatest of all pianists, on the art of practicing Bach:

"I play—that is, practice—daily seven hours, the first of which is invariably devoted to the *Well-Tempered Clavier*."

Regarding the performance of a Bach prelude, he said to a pupil: "Do not accent regularly the first and third beat, but accent the changes in the harmony."

"Accents must not be used to excess else they lose their effect. If we underscore every word in an emphasis none."

"Make pauses for breathing."

"At the close of a Bach prelude we must retard only when there is an accumulation of harmonies...."

"Do not play too fast. You must bring out the harmonic and melodic beauties, and you cannot do that if you treat the piano like a sewing-machine."

"Always play Bach's pieces first without their ornaments."

"You must study Bach's cantatas; his declamation is wonderful; he blended words with tone as no one after him did except Wagner."

"You must learn to know Bach as a writer for the voice in order to appreciate his instrumental works and to play them correctly on the piano. Bach is above all things a melodist."

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARRETT

RIMSKY-KORSAKOFF AS A "SEA-DOG"

It is difficult to remember that Rimsky-Korsakoff was originally a naval officer and conducted his first symphony in naval uniforms. But it does reveal the germ of *Sadko* in her book on "Russian Opera," the future composer of the sea-voyage in "Scheherazade" profited by his experience however distasteful it may have been.

"The following letter, written to Cui during his first cruise on the *Almaz*, reveals nothing of the cheery optimism of a true 'sea-dog,'" says Rosa Newmarch; but it does reveal the germ of *Sadko* and of much finely descriptive work in his later music.

"What a thing to be thankful for is the naval profession," he writes, "so glorious, how agreeable, how elevating! Picture yourself sailing across the North Sea. The sky is grey, murky and colorless; the wind seethes through the rigging; the ship pitches so you can hardly keep your legs; you are constantly besprinkled with spray and sometimes washed from head to foot by a wave; you feel dilly and rather sick. Oh, a sailor's life is really jolly!"

"But if his profession did not benefit greatly by his services, his art certainly gained something by his profession. It is this actual contact with nature, choral moments of stress and violence, as well as in her milder rhythmic moods, that we hear in *Sadko* the orchestral fantasia, and in *Sadko* the opera. We feel the weight of the wind against our bodies and the sting of the breeze on our faces. We are left buffeted and breathless by the elemental fury of the storm when the Sea-King dances with almost savage vigor to the sound of *Sadko's gusle*, or by the violent realization of the shipwreck in 'Scheherazade'."

PADERWSKI, THE STATESMAN

Recent Polish history reminds us once more of the great part played by Paderewski who gave up piano playing to become the premier of Poland after the war.

What a statesman is interestingly discussed in "My Musical Life" by Walter Damrosch.

"People," says Mr. Damrosch, "do not realize that he was, consciously or unconsciously, preparing himself for the opportunity all his life. He had always dreamed of a united and independent Poland. He knew the history of his people, their strength, and their weakness. It is said that one day he played before the Czar, who, congratulating him, expressed his pleasure that a 'Russian' should have achieved such eminence. Paderewski answered: 'I am a Pole, your Majesty; and, needless to say, was never again invited to play in Russia. His mind is one of the most extraordinary I have ever come in contact with. All the world knows what he has achieved in music—his inspired interpretations, his prodigious memory, and the subtle range of color of his musical palette, but not so many know of his interest in literature, philosophy, and history; and it took the Great War to demonstrate that as orator and statesman he ranks as high as musician. I heard him make a speech on Poland in 1915 before an audience of ten thousand, in which he gave so eloquent a survey of Poland's history and of her needs and rights as to rouse the people to a frenzy of enthusiasm. . . . I believe that Colonel House pronounced him to be the greatest statesman of the Conference; and it was only the cynical Clemenceau who said to him: 'M. Paderewski, you were the greatest pianist in the world and you have chosen to descend to our level. What a pity!'"

WHITEMAN'S ORCHESTRA

"Come on, boys! Give it a lick! What do you think you are—a symphony orchestra or something?"

With these inspiring words Henry Osmond Goodood commences an entertaining article on "The Anatomy of Jazz" in a recent issue of "The American Mercury" in which the new art of jazz is described with much insight.

He continues: "Past midnight, on the bare stage of the Garrick Theatre, lighted by one glaring white bulb high up in the flies, Paul Whiteman, in sweater and felt hat, throned on an old wooden chair conversing with a prop frontman from 'Arms and the Man' and a few odd players, a motley crowd whose temperaments and temperatures ranged from sport shirts with neither coats nor vests over them through conventional white-shirt-sleeves to a high state of virtuosity is the work of time and depends on the aptitude of the student."—HENRY HOLDEN HUGS.

"With an apt pupil, the pure technique foundation principles can be acquired in a few weeks. Developing these principles

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"Peculiar is the right word for that orchestra, past midnight, on the bare stage of the Garrick Theatre, lighted by one glaring white bulb high up in the flies, Paul Whiteman, in sweater and felt hat, throned on an old wooden chair conversing with a prop frontman from 'Arms and the Man' and a few odd players, a motley crowd whose temperaments and temperatures ranged from sport shirts with neither coats nor vests over them through conventional white-shirt-sleeves to a high state of virtuosity is the work of time and depends on the aptitude of the student."—HENRY HOLDEN HUGS.

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THE ETUDE
IN THE DAYS OF "IOLANTHE"

The revival of the Gilbert and Sullivan opera, "Iolanthe" in New York provided a somewhat lengthy article in the New York Tribune relating the curious turn of fortune suffered by the composer at the time he wrote its lovely music. Here are the salient facts:

On June 1, 1882, Sullivan's mother died, and the composer was heart-broken. He composed the music and rehearsed the opera. But this was not all. "The premiere of *Iolanthe* occurred on Nov. 25, 1882. As Sullivan was on his way to the playhouse he purchased a late edition of an afternoon paper. In it was displayed the disastrous failure of the brokerage firm . . . with which they deposited all his funds."

Yet with never a word of his misfortune, Sullivan took his place on the conductor's stand, tapped his baton on the music desk, and *Iolanthe* was on. "Under his seemingly inspired leadership the opera progressed along ever-mounting ways of enthusiasm."

Following the success of this premiere, Gilbert and Sullivan, greatly daring, invited Gladstone to witness a performance. *Iolanthe* is of course a comic satire on the House of Lords. Gladstone had many a slice but a sense of humor was not the most prominent of them. It was the night of the first performance. The great man was pleased. He not only wrote a cordial letter to the composer, but he later Sullivan, the composer, became "Sir" Arthur Sullivan. Thus *Iolanthe* conceived in grief, produced in the face of disaster, was for its composer the foundation stone of revived fame and fortune.

"It may be set down as a principle, I think, that a dramatic work always has, or nearly so, all the success that it deserves with the public."—GOUDON

LESSONS BY BEETHOVEN

"To the acrobats of the keyboard who slumped in his day," says Henry T. Finck in *Music*, "Beethoven referred contemptuously to pianists 'who sit up and down the keyboard with passages in which they have exercised themselves—putch, putch, putch, putch, putch, putch.' As a rule, in the case of these gentlemen, all reason and feeling are generally lost in the nimbleness of their fingers."

"Regarding Beethoven's method of teaching, Miss says: 'When I made a mistake in a passage, or struck wrongly notes or leaps which he often wanted specially emphasized, he seldom said anything; but if in the character of a piece, he became angry, because, as he said, the former was accidental, while the latter showed lack of knowledge, feeling or attention. He himself very often made mistakes as the former kind, even when playing in public.' To Czerny who was instructing his nephew Beethoven wrote: 'With regard to his playing, I beg you, if once he has got into a piece, let him play it as good time with notes fairly correct, then only pull him out about the rendering; and when he is arrived at that stage, don't let him stop for the sake of small faults, but let him go on to the end, when he has played the piece through. Although I have done it in the way of teaching, I have always adopted this plan; it soon forms musicians, which, after all, is one of the aims of art, and it gives less trouble to both master and pupil.'"

THE ETUDE

How to be a Drum Major

The Second of a Series of Two Articles on the Drum Major in the Military Band

By J. BEACH CRAGUN, A.B., MUS.S.

Part II

FOREWORD

The various signals to be used by the drum major have never been fully covered by the training regulations issued by the United States military authorities. These are more a matter of tradition than of printed regulation, as might be expected, have been subjected to change in the United States Army and Navy. Except where noted, all signals conform to drill and training regulations as issued by the government or to those accepted as traditional by bandmasters throughout the service. The following additional points should be kept in mind:

1. The drawings (with a few exceptions) show the drum major as the band members see him, they being the ones to interpret his signals.
2. All drawings (with a few exceptions) show the drum major in the position of giving the preparatory command, the arrows showing the motion during the brief interval serving as "warning" and dotted lines the command of execution.
3. The signal commands are arranged roughly in the order of their probable appearance in taking out a band for a parade.

11. "BAND—HALT"

THIS command is often given verbally, in addition to its frequent use by the baton. When the latter signal is used, hold the preparatory command for an interval sufficient to insure that the rear rank on the band has seen and understood the order. After the command of execution, the band must execute two more movements: 1, one step forward, and 2, the other foot (either left or right) is brought smartly into the position of standing at attention.

Do not attempt to give the command Band—Halt simultaneously with the command Cease Playing. This is possible; but it is much better to stop the forward progress of the band, then the playing, or vice versa, with separate commands.

A clean-cut execution of the command Band—Halt is one of the most difficult things to teach the amateur band, especially if executed while the band is playing. Some will invariably stop playing with the halt in forward progress or will struggle on a few steps after the remainder of the band has halted.

This suggests mention of the element of personality. The successful drum major must be an inspiring leader and drill master. His personality must win discipline and cooperation. Whether marching or standing at attention, his players give evidence that they have been taught that it is a "full time job" to watch at the same time rank, file, music, position, spacing and the signals of the drum major.

12. "RIGHT OBLIQUE—MARCH"

ATTENTION already has been called to the fact that in all changes in the direction of the movement of the band, the staff points out the new direction when held in the position of issuing the preparatory command. In Right Oblique—March, the staff, held high that lack ranks may see, points out the new direction at an angle of 45 degrees incline to the right of the old line of forward progress.

Only the front rank turns at once in the new direction. The other ranks continue the old line of forward progress till they come to the point at which the first rank pivoted, when each executes a similar movement.

The drum major may or may not find it necessary or helpful to face the band during the execution of Right Oblique—March. The larger the band the more necessary it will be found that he do so. In case of doubt, facing his band is certainly the only position from which he can help straighten out alignment and spacing. And it is a well-trained band, indeed, whose players do not need help in these matters, especially if this command be executed while the band is playing.

As advised under Column Right—March, the drum major should hold back somewhat the forward progress of the band till the last rank has executed the command, when, and only when, he again faces forward and resumes the regulation 30-inch pace.

13. "LEFT OBLIQUE—MARCH"

HERE the staff points out the new direction at an angle of 45 degrees incline to the left of the old line of forward progress. Excepting only the matter of direction, the execution of this command is identical with that of Right Oblique—March. These two commands will be used, mostly, in maneuvering the band into some certain position of importance or convenience.

A special and practical word to the would-be drum major: several matters have been discussed above as being difficult for the hand. Here is a matter of practical procedure that must be studied out with care by every successful drum major. The preparatory command position of the baton must be held long enough to enable the order to "percolate" back to the rear of the band. The momentary flash of a signal will not suffice. It has already been stated that, in the opinion of the author, each preparatory command should be held from four to seven seconds (see 7. Forward March). This interval should be lengthened, possibly, in the case of a large band playing, at the time of the issuing of such a command as Left Oblique—March. Devout study and experiment to this matter.

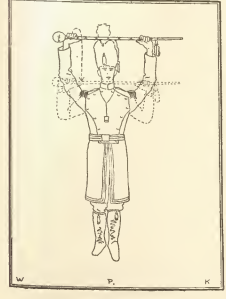
The use of the whistle is again a matter of option. In the small band of sixteen to twenty-five players, it need not be used. In bands of twenty-six and fifty, its use is recommended. Still larger bands will find it indispensable.

14. "COUNTERMARCH—MARCH"

THIS command is an important one. Because of the frequency with which it is used and the difficulty of its execution, it will be given double space.

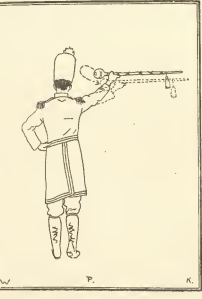
Various bands and drum majors exhibit more individual interpretation in the issuing and executing of this command than line it is the case with others already taken up. The interpretation here presented conforms with both government training regulations and non-regulation but wide-spread usage among both army and civilian bands in all parts of this country.

The illustration shows the drum major just as he has turned facing the band, with the staff pointing out the new direction, and in the position of issuing the preparatory command. The front rank marches in the old direction toward the line at which the drum major turned. As he passes the front rank, the drum major again turns, marching backward in the new direction through the band. When he sees that the front rank has reached the line at which he counter-marched, he blows one sharp blast on his whistle. This is the signal for each front rank player to execute the command Countermarch. Each front rank man to the right of the drum major turns to the right about, and each man to his left to the left about. Each file follows its front rank leader, going forward in the old direction to the same line at which the drum major established the Countermarch, then following its leader through the band.



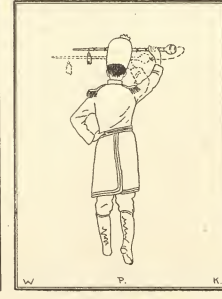
11. BAND—HALT

Preparatory command: Sometimes verbal, sometimes with the baton as illustrated. Interval of warning: Give about 1½ seconds to the motion shown in the arrows. Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



12. RIGHT OBLIQUE—MARCH

Preparatory command: Hold the baton high, that all may see it, pointing in the new direction. Interval of warning: Give about 1½ seconds to the motion shown in the arrows. Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



13. LEFT OBLIQUE—MARCH

Preparatory command: Hold the baton high, that all may see it, pointing in the new direction. Interval of warning: Give about 1½ seconds to the motion shown in the arrows. Command of execution: The arm motion comes smartly to a dead stop in the position shown in dotted lines.



14. COUNTERMARCH—MARCH

Preparatory command: Issued as the drum major himself executes the countermarch, the baton pointing toward the band in the new direction. Interval of warning: While front rank marches forward to the line at which the drum major counter-marched. A sharp blast of the whistle when the front rank reaches this line. (Continued on page 821)

and the melody which is now in the left hand must be distinctly apprehended.

Dynamic Effects

ADCRESCENDO comes again in the beginning of 158, and yet another trill on "D" marked in the left hand in the 159th measure and commencing on the second half of the first beat, I take with it, trilling all the time. Supported by the triplet figure starting in 160, the melody in the lower quarter-notes in the right hand must be prominently brought out by singing tone. I use the thumb on each of these quarter-notes and third and fifth fingers on the sextuple notes. In 162, I give little accents on the first and second beats in the measure to impart a Hungarian character. In the next measure I take the left hand "C-sharp," which is the first of the four lower thirty-second notes of the passage on the second beat, the treble; whilst the best fingering for the two first sixteenth-note thirds of the same passage is 3/1-4/2, with the right hand. Starting then once more the sextuple in 164, with fingers 2 and 3, I again play the quarter notes with the thumb.

Continuing to measure 168-169, I create a variation of tone color by playing the figure on the first beat in each measure forcefully and echo it *piano* on the second beats.

In 171, the fingering is the same as in 163, and at the end of the last figure in measure 173, I make a slight pause before attacking decisively and in *tempo* the next phrase in 174. Proceeding to 175 there are thirty-second notes in the left hand which turn into a kind of trill, playing as many notes as it is possible to get into the allotted time. I accelerate somewhat in the two following measures, 176 and 177, playing the sextuples in the right hand with the sound like something continuously rising and falling. In measures 178 and 179, a big *crecendo* should rise up to the summit of the passage and drop to *piano* again in 180.

There is a *crecendo* marked in the music in 181, but I do not make this one; the first beat in the treble in 182, with one broadening of the time, hastening up again, however, on the two other eighth-note thirds in the trill which occurs on the C-sharp in 183. The music from here onwards to 209 is a repetition in other tonalities of what has already been, and must be treated in the same manner. At 207 the Trio ends and the figure resembling the drum beat reappears and should be rapped out ponderously and with smartly emphasized rhythm, to create a fitting atmosphere for

ushering in the military *Tempo Primo* figure which returns in 208.

A Tempo

THIS TEMPO PRIMO is practically identical with the opening part of the piece which starts at 23, and is therefore not necessary to note anything more in it, except at 232, where I introduce a further variation of *tempo* by playing the octaves in that measure rather slower, and those in the next measure considerably faster, but return to strict *tempo* again in 234. Also in 238 the two "E-flat" octaves in the right hand, where it is marked *trick-fantasia*, ought to be given much more slowly and emphatically, especially the second of the "E-flats" and the same point can be signalled at the similar "D-flat" octaves in 242.

A new variation of the structure arises in 250, with the melody in the left hand. But this theme should stand out well from the accompanying octave runs in the right hand. I play the whole of the next eight measures, up to 258, rather slower than the original *tempo*, and only speed up again at 258.

Arriving at 271 I give a tremendous accent on the first "B-flat" of the thirty-second note group on the second beat, endeavoring to produce the effect of the clashing of cymbals. I do the same on the

"A-flat" of the group in the following measure. In 273 I play a little slower, but with very sharply defined rhythms, and play 274 in *tempo*. In 275, 276 and 277 the cymbal effect should once more be made as in measures 271 and 272; whilst in 277 and 278 I make a big slow down of the time in order to give more significance, and then return to *tempo* in 279. A considerable *ritardando* in 286 is effective at the end of the great descending passage in octaves, and then 287 must be in the original time again. The final passage in 297 should be made to sound as much like trumpets as possible, and thus terminate the march in a fanfare of martial triumph.

Self-Test Questions on Mr. Hambourg's Article

1. How did Schubert add to the riches of musical literature?
2. What was Turgenev's role of playing?
3. How has he displayed this in the "arrangement" under consideration?
4. What was the form of the original composition?
5. What in Schubert's character did Schubert give to this work, other than the use of the instrument for which it was written?
6. What are secrets of its continued popularity?

young brother (the painter), on the contrary, often frequented the round table of intimates which was wont to assemble of an evening. Poets and painters have brought many a modest little inn into notoriety, surrounding them with a fragrant memory which speaks enchantment to succeeding generations. "It is doubtful if any such place before 1826 ever witnessed the birth of so beautiful a work of art as the setting of 'Hark! hark! the lark' which the Währing heron day in July, Schubert, Doppler and others were returning to Vienna from Pöchlitz, and striding through the village of seated at one of the tables of the 'Zum Schubert sat down beside Tietze, and began to turn over the leaves of his book when he stopped and, pointing to the verses, exclaimed, 'Such a lovely melody has come into my head; if I had but a sheet of music paper with me!' The recubant of a bill of fare and, then and there, in the midst of all the attendant noise of fiddlers and skittle-players, of waiters run-

ning here and there in different directions with orders, in the full hubbub of a holiday crowd, Schubert wrote that lovely song—truly a wonderful sweet art with admirable rich words to it. It is scarcely to be served better of mankind to consequence. There is another view of tavern-life of most hero which is not so pleasant to contemplate. The authority. The succeeding remarks is found in W. Chely's 'Recollections of my Life' (vol. II, p. 202).

Schubert became overcast of good wine. He even took a curious pride in the accidents which resulted from overindulgence. When the juice of the grape flowed in his veins, he would retire to a solitary corner, and there pursue himself comfortably into a passion. Chely assures us that 'he became a laughing tyrant'—whatever that may be—and would do just everything he could, without making a noise—glasses, plates or cups—and at stamping and serving up his eyes into the smallest possible compass. When the Kellner came for the reckoning, the poet placed his hand quietly underneath the table, and the number of fingers he held up indicated the number of measures consumed. It is also said that his illness was aggravated by carelessness in these tavern matters."

THE ETUDE

THE ETUDE

CARL TAUSIG'S ARRANGEMENT

For a Master Lesson on this famous composition, by the celebrated pianist Mark Hambourg, see another page of this issue.

This whole piece must be played very rhythmically, and with variety of tone so as not to become too heavy, and endeavour to impart a Hungarian character to the music.

Allegro vivace Not too fast

Schubert's Regular Daily Habits

In the excellent life of Schubert by E. Duncun, the writer gives an excellent idea of Schubert's daily life:

"Schubert's daily habits were simple, and almost monotonous in their regularity. He was an early riser, and it was his custom to begin the day with composition—pursued half-dressed or even in bed, it was a matter of indifference. With experimental extempore playing on the piano, the ideas which were afterwards to be jotted down. This exercise continued till the breakfast hour, after which work was resumed, and briskly carried forward until two o'clock in the afternoon. Then he would repair to a restaurant, usually the Gasthaus, where he could dine for a Zwanziger (34d)—a sum not always at the command. Dinner over, he was free for the rest of the day, which would commonly be spent in walking in the delightful surroundings of the city. In Schubert's later years he was to be found at Bogner's coffee-house from 5 to 7, smoking a pipe and enjoying the conversation of friends. The evening was sometimes devoted to the theatre, after which there would be supper at the Gasthaus, and perhaps a final visit to Bogner's café. Not an infrequent alternative to such a programme would lead

to an afternoon call on Fräulein Anna Milder, on Madame Lascny-Buchweitz, the Esterházy, when he was on the terms without regard to music, or to the rooms of Master Söfke Miller (the great actress) who had the courage on one of these occasions to sing "Die kleine Nanne" at sight. A fine summer evening would take precedence of any other appointment, and Schubert and his friends would stray at their own sweet will, regardless of everything but the enjoyment of the hour.

"Tavern-life in Vienna was a mere commonplace to a bachelor, who would naturally resort to such places, just as in London a man would repair to his club. Beethoven, surrounded by his friends, might any day be seen at the Gasthaus, where he often dined, and where, no doubt, Schubert looked on him with an interest and regard of which the great master was perfectly oblivious. Schubert had, of course, at various times other favourite tavern-haunts, such as the 'Zur Ungarischen Krone,' in the Himmelpfortgasse, where he and his companions were wont to frequent; or the 'Zum roten Kreuz,' where his brother Ferdinand joined him at dinner. Ferdinand did not mix with the troop of friends which com-

monly surrounded the composer; his younger brother (the painter), on the contrary, often frequented the round table of intimates which was wont to assemble of an evening. Poets and painters have brought many a modest little inn into notoriety, surrounding them with a fragrant memory which speaks enchantment to succeeding generations. "It is doubtful if any such place before 1826 ever witnessed the birth of so beautiful a work of art as the setting of 'Hark! hark! the lark' which the Währing heron day in July, Schubert, Doppler and others were returning to Vienna from Pöchlitz, and striding through the village of seated at one of the tables of the 'Zum Schubert sat down beside Tietze, and began to turn over the leaves of his book when he stopped and, pointing to the verses, exclaimed, 'Such a lovely melody has come into my head; if I had but a sheet of music paper with me!' The recubant of a bill of fare and, then and there, in the midst of all the attendant noise of fiddlers and skittle-players, of waiters run-

Other Schuberts

The same Schubert is well known in musical history, although the Schubert family itself cannot be said to have the lofty standing of such musical names as Bach, Couperin or Puccini. There have been a number of musicians of high order who have borne the name of Schubert, or its variants—Schubart, Schubert, Schobert and others.

In fact, when Schubert presented the song, *Er King*, to the publishers, Breitkopf and Härtel, they had never heard of any Franz Schubert except the Royal Church composer of Dresden, a man fifty years old. They accordingly sent the manuscript of the younger composer to the older one in Dresden. He was very indignant and

insisted that someone was trying to trade upon his good name and accordingly kept the manuscript for evidence.

Schubert's brother, Ferdinand (1794-1859), although engaged most of his life as a teacher, wrote church music of a high order.

Franz Schubert, son of the Dresden Konzertmeister we have already mentioned, was born 1808 and died 1878, and became famous as a violinist and Konzertmeister. He published many compositions for violin.

Johann Friedrich Schubert (1770-1811), was a musical director and violinist of

"—Written to Spain in 1822. Schubert remarks with surprise: 'We found "Die Krone" completely deserted.'

Cologne who published many compositions and produced an opera, "The Nightly Appearance."

Joseph Schubert (1757-1812), was a violinist in the court orchestra of Dresden. He published much music for string instruments and produced four operas, to say nothing of fifteen masses.

Louis Schubert (1828-1884). Born at Dresden, he went to Russia in his teens and attained high distinction as a violinist and as a Konzertmeister. He was also four operas.

Maschinka Schubert (wife of Konzertmeister Franz Schubert) was a noted stage soprano as was his daughter Georgine (a pupil of Jenny Lind).

Julius Ferdinand George Schubert (1804-1875) founded the musical publishing firm of J. Schubert and Co. of Leipzig and New York.

Karl Schubert (1811-1863), eminent cellist, was born at Magdeburg. His enormous success in Russia led to his engagement for twenty years as the musical director of the University at Petrograd.

Johann Schubert (doubtless the same family name) was born in Silkeborg (?). He died in Paris 1767. His compositions have been the first composer to use the piano forte in chamber music compositions. Mozart greatly admired his works.

C. F. Daniel Schubert (1798-1791), was born in Swabia. He wrote numerous operettas, cantatas and pianoforte pieces.

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slower *faster*

Vivace *a tempo* *tempo*

ponderously *more, subito* *lots of accent.*

Thin bar slower. A little faster.

THE ETUDE

234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293

in tempo *slower* *fff* *mf* *meno f* *in tempo* *slower* *in tempo* *like trumpet*

*The next eight bars a little slower than the original tempo.

Bring out the melody in the Left Hand.

a little quicker

*A great accent on B flat like the clash of cymbals.

These two bars slower

PATTER WITHOUT CHATTER

Genuine "Jazz," but with artistic merit. Not difficult if carefully worked out. Do not hurry, but attack the peculiar harmonies boldly.

Tempo di Jazz

JAZZ STUDY
SECONDO

C. BLANCO

PATTER WITHOUT CHATTER

JAZZ STUDY
PRIMO

C. BLANCO

Tempo di Jazz

POLONAISE
SECONDO

FR. SCHUBERT, Op. 61, No. 1

Illustrative of Schubert's fondness for four-hand writing and playing. An original duet.

M.M. ♩ = 108

The image shows a page of musical notation for a song titled "The Rose Tree". The notation is arranged in five systems, each consisting of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The music includes various musical notations such as chords, arpeggios, and dynamic markings like "p" (piano), "f" (forte), and "fz" (forzando). The piece concludes with a "D.C." (Da Capo) instruction.

POLONAISE
PRIMO

FR. SCHUBERT, Op. 61, No. 1

M.M. ♩=108

[illegible]

THE QUEST OF PIERROT

THE ETUDE

A modern air de ballet; to be played in very free time. Grade 8½.

Valse moderato e rubato

FRANK H. GREY

mp

a tempo

rit.

accel.

a tempo

Fine

Doloroso

mf

D.S. al Trio

* From here go back to 8 and play to *Fine*, then play *Trio*.
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THE ETUDE

Leggiero e L'istesso tempo

TRIO

mf

similo

poco rall.

a tempo

similo

cresc.

f

mf

D.S.

TO A GHOST FLOWER

SAMAEWENO

This is a Menominee Indian Love Song. The Menominee Indians call it "Samaeveno" Dearest Sweetheart, as beautiful as the Ghost Flower. From *Dalles to Menemtonka* (Piano Suite). Grade 4.

Andante moderato M.M. ♩ = 72

THURLOW LIEURANCE

mp dolce

f

ff

mf

pp

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MENUETTO IN B MINOR

F. SCHUBERT, from Op. 78

THE ETUDE

A favorite recital number.

Allegretto moderato M.M. ♩ = 108

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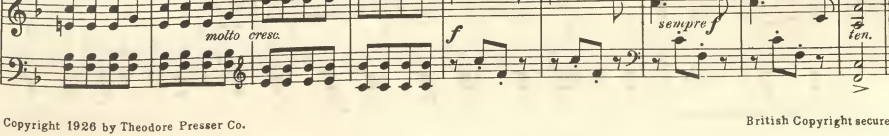
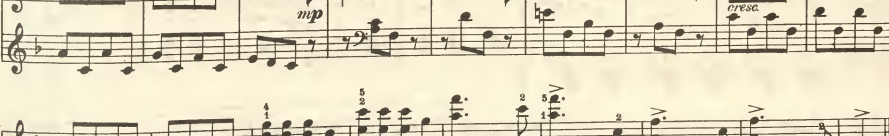
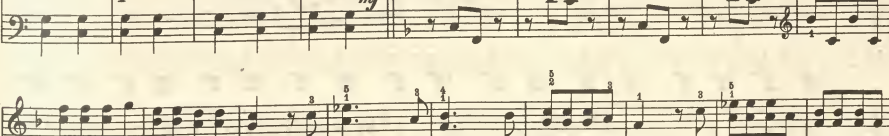
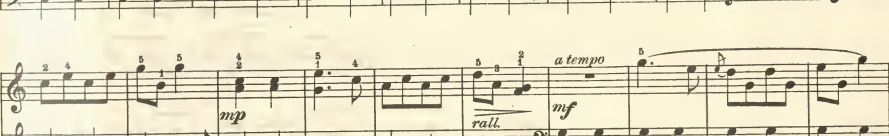
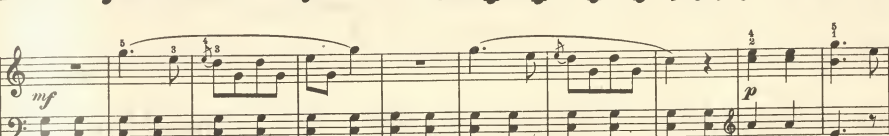
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MORRIS DANCE

JAMES H. ROGERS

In semi-classic vein. Grade 2½.

Con moto M.M. ♩=108



DANCE OF THE MEDICINE MAN

THE ETUDE
W. BERWALD

Very characteristic. The sharp dissonances in the left hand are merely "crush-notes," written in the modern manner. Grade 3.

Allegro M.M. ♩ = 126

mp

cresc.

f

sf

sempre stacc.

last time to Coda

cresc.

f marcato

meno f

cresc.

p

meno f

cresc.

mf D.S.

CODA

cresc.

cresc. ed accel.

sf

ROMANCE

FOR THE LEFT HAND ALONE

RICH. KRENTZLIN, Op. 105, No. 1

A novelty: the left hand alone, and written on a single staff. Good practice in reading, and in the singing tone with subdued accompaniment in the same hand.

Moderato M.M. ♩ = 64

cresc.

p

cresc. molto

cresc.

sf

rit.

Note Notes with stem down played with left hand.

HICKORY STICKS

CHARACTERISTIC DANCE

L. RENK

A study in interlocking and coordination of the hands. Grade 2½.

Tempo ad libitum

quasi Martellato

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Registration: Gt. to Octave.
Sw. Ped. left.
Gt. to Sw.
Gt. to Ped.

POSTLUDE IN D MINOR

E. S. HOSMER

Too few Postludes have sufficient life. Here is one with plenty of go; and easy to play.

Moderato M.M. ♩ = 108

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TRIO

*From here go back to the beginning and play to Fine; then play Trio.

SERENADE ANDALUSIENNE

THE ETUDE

A lovely slow waltz, full of warmth and color.

Allegretto M.M. ♩ = 63

MAURICE ARNOLD

VIOLIN

PIANO

THE ETUDE

Finger-work in the five finger position
contrasting with staccato chords. Grade 2.
Tempo di Marcia M.M. ♩ = 126

HALLOWE'EN MARCH

EDMUND PARLOW

THE ETUDE

THE ETUDE

WM. SHAKESPEARE
"Two Gentlemen of Verona"

WHO IS SYLVIA? WAS IST SYLVIA?

FRANZ SCHUBERT

NOVEMBER 1926 Page 849

Moderato

1. Was ist
1. Who is
2. Is she
3. Then she
to

Syl - via, sa - get an, dass sie die wei - te Flur preist?
Syl - via, What is she, That all our swains com - mend her?
kind, as she is fair? For beau - ty lives with kind - ness:
Syl - via That is ex - cel - ling. Sing, That Syl - via is ex - cel - ling.

Schön und zart sch' ich sie nahm; auf Him - mels' Gunst und Spur weist,
Ho - ly, fair and wise is she; The heav'n's such grace did lend her,
To her eyes and love doth re - pair, To help him of his blind - ness;
She ex - cels each mor - tal thing Up - on the dull earth dwell - ing.

das ihr Al - les un - ter than dass ihr
And That a - dor - ed in - she might be - And That a -
To be ing her helpd gar - lands let its there - bring. To be - ing
her

Al - les un - ter than.
dor - ed she might be.
helpd in - she its there.
gar - lands let us bring.

2. Ist sie schön und gut dazu?
Reiz laßt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit,
Und verweilt in süßer Ruh,
Und verweilt in süßer Ruh.

3. Darum Sylvia, tön' o Sang,
Der holden Sylvia Ehren,
Jeden Reiz besiegt sie lang,
Dem Erbe kann gewähren,
Kränze ihr und Saitenklang,
Kränze ihr und Saitenklang.

ROSE OF SEVILLA

THE ETUDE

LILY STRICKLAND

Allegretto

mf *con espress.* *poco cresc.*

In old Se-vil-la, by Quad-al-qui-va, Downwhere the South winds blow, 'Twas there I met her, ne'er to for-get her,
Night of en-chant-ment, night of en-trance-ment, Bathed in the full moon's glow, Mem-o-ry haunts me, my long-ing taunts me

mf *con espress.* *poco cresc.*

No mat-ter where I go. There lov-ers stroll and soft-ly play A tune-ful ser-e-nade,
Be-cause I miss her so. Downwhere the dark-eyed beau-ties grow I met my Span-ish rose,

f *poco accel.* *cresc.*

There in an old-time Span-ish way, Each wooed a Span-ish maid, Love-ly Rose of Se-
Sing-ing be-neath the South-ern moon, Sweet with the breath of June.

f *rall.* *Refrain* *mf* *grazioso*

f *rall.* *mf*

a tempo

a tempo

THE ETUDE

f *cresc.*

f *cresc.* *rall.*

blue; The days are slow-to pass till I go back-a-gain, Till I told you

f *cresc.* *rall.*

in my arms, as in Sun-ny Spain.

f

Spain, Love-ly Rose of Se-vil-la, How I long for you.

SAVIOR, BREATHE AN EVENING BLESSING

J. EDMESTON

NATHANIEL IRVING HYATT

Moderato tranquillo

p

Sav-ior, breathe an eve-ning bless-ing, Ere re- pose our

p

spir-its seal; Sin and want we come con-fess-ing; Thou canst save and Thou canst heal.

p cresc. Though the night be dark and drear-y, Dark-ness can-not hide from Thee; Thou art He who, nev-er wear-y,

p cresc. Watch-est where Thy peo-ple be. Fa-ther, to Thy ho-ly keep-ing

Hum-bly we our-selves re-sign; Sav-ior, who hast slept our sleep-ing, Make our slum-bers pure as Thine;

p cresc. Bless-ed Spir-it, brood-ing o'er us, Chase the darkness of our night, Till the per-fect day be-fore us

p cresc. Breaks-in ev-er-last-ing, ev-er-last-ing light.

f rit. p a tempo

f rit. p a tempo

Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Military March, by Franz Schubert. Comments on this March are not necessary in these columns since, elsewhere in this issue, the world-famous authority, Mark Hambourg, carefully explains in a master-lesson the technical and interpretative difficulties.

Patter Without Chatter, by C. Blanco (Jazz Study).

Most so-called "Jazz Studies," you know, quite fail to hit the mark; they are neither good enough music nor good enough jazz to succeed. This *Patter Without Chatter*, on the contrary, seems to satisfy both demands and provides a fine test of one's capacity for syncopated playing.

While examining this composition, the word which kept recurring to our mind was "ingenious" (uttered with an exclamation mark). The series of seconds in measures 9-10 of the *Sevondo* are ingenious; passage work in the *Pyimo* is ingenious; and the whole tonal effect of the piece is ingenious. This study requires quick, deft fingers and a thoroughly relaxed mechanism.

Polonaise, by Franz Schubert. Use great care to discriminate between staccato and legato passages. In the *Primo*, in measures 5-8 after the first double bar, see to it that the left-hand part is clear and smooth. In the *Trio* notice the imitation between the hands; Schubert was intensely fond of this trick and often used it. Schubert showed great good judgment, always, in picking out contrasting themes for any piece. The first theme of the *Polonaise* is broad and beautifully balanced; the four-note theme of the *Trio* is choppy—admirably suited to the imitative effects employed. This number is extremely characteristic of the master.

The Quasi of Pierrot, by Frank H. Grey.

Pierrot is a character willed us from old French farces, which in turn had come by him from the Italians. Originally a valet, he soon developed the appearance and character for which he is white suit adorned with large buttons, who is searching for his Pierrette, is familiar to us all.

Mr. Grey, a short biographical notice of when appeared in these columns recently, has selected pleasing and piquant themes for his piece. The transposition, up an octave of the first theme is effective. The section in D Minor—played *doloso* (sadly)—we may take as descriptive of Pierrot's feelings when his young lady temporarily casts amorous glances at some other gentleman. The right-hand part, in this section, consists mostly of appoggiaturas.

The *Trio* must be played *leggiro*, and with an absolute lack of the *rubato* suited to the rest of the piece.

To a Ghost Flower, by Thurlow Lieurance.

This is a little gem, easy technically but very difficult in the matter of interpretation and coloring. The careless performer will judge that, because *To a Ghost Flower* is short, it consequently merits small expen-

diture of pains. What fatality of logic! The left-hand arpeggios, though not complex, had best be practiced separately.

Minuetto in B Minor, by Franz Schubert. The octaves must be clearly and clearly enunciated—and the whole *Minuet* calls for strong accentuation. Notice the good effect (often used by Schubert) obtained by tying the last note of one measure to the first of the next.

The measure before the Dominant Cadence in D—that is, the measure marked *fff*—contains an Augmented Sixth chord. In this composition it should be noted in how many different harmonic ways the composer approaches the same point of rest.

Thematically, the *Trio* is of more interest, the flowing melody being in splendid counter-distinction to the angular ruggedness of the first theme.

Morris Dance, by James H. Rogers. The *Morris* (or *Morric*) is one of the famous old English dances, the spirit of which Mr. Rogers has convincingly caught in this little number. His piece is attractive both melodically and rhythmically. In measures 5-8 make the fourths (in the right-hand) non-legato. Non-legato is the half-way house, you know, between legato and staccato.

When the left hand has reiterated fifths—like the oft-repeated C-G of the *Morris Dance*—the effect is called a Drone Bass and is strongly reminiscent of bag-pipes. Always accent a Drone Bass.

Do not make much of a retort on the last five measures of this dance.

Dance of the Medicine Man, by Wm. Berwald. This is a very active dance indeed; so active, in fact, that when the medicine man finishes it we are certain that he may omit his "daily doze" for some time with impunity.

In measures 3-4—similar measures—accent the first beat as marked.

In the scale of G Minor, which is the main tonality of this piece, the seventh or leading tone is F sharp; and the lowering of this (which gives F natural) establishes an Indian atmosphere. Oriental music also employs the flattened seventh extensively.

Keep the left wrist loose for the staccato notes.

In the C Minor section—sub-Dominant of G Minor—the right hand triplets add a characteristic touch. Note the telling dissonance in measures 15 and 17 resulting from the simultaneous sounding of D flat and C natural.

The *Coda* of Mr. Berwald's *Dance of the Medicine Man* is brief but excellent, and continues the aroma of barbarism. Notice the Augmented chord of a G note measure; this composer has a good fondness for Augmented chords.

William Berwald was born in Schwerin (Mecklenburg), December 26, 1804; studied under Rheinberger, Bussmeyer and others. From 1809 to 1891 he conducted the Philharmonic Society in Lila, Russia, and in 1892 he came to Syracuse University now the head of the department of theory and composition. From this university he received the degree of Mus. Doc. in 1912.

Mr. Berwald has composed in all the forms, and his music has taken many prizes. (Continued on page 873)

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"THE MOST poetic of all musicians," Liszt said of Schubert, and one can imagine the answer of the stern-visaged Abbe to the daring spirit who might, somewhat timorously, venture to ask him, "What are the best of Schubert's songs?" "Study them all," one can almost hear him say, "for Schubert was the greatest song writer that ever lived."

Nor can better advice be offered to the earnest student, even at the present moment. The more than six hundred songs of Schubert are an inexhaustible mine of melody, comparable to those of no other composer. The romantic Schumann, too much in love with his Clara Wieck to be entirely self-critical, wrote here a masterpiece and there a banality. Robert Franz, an old-fashioned gentleman in a faded frock coat and an ancient top hat, composed superb, poetic songs in a style too austere ever to be thoroughly popular. The tangled rhythms of the magnificent exercise of Johannes Brahms require the exercise of an active musical intelligence to appreciate them.

The songs of Schubert, however, are fountains of appealing melody. No man, before or since, was able to capture such an endless succession of lovely tunes. Some are as simple and folk-like as "Turkey in the Straw"; others as homely as "Way down upon the Swane Ribber," some as sentimental as "The Red Sarafan," others as alluring as "La Paloma." No musical education is necessary to understand them; they intrigue alike peasant and lord, child and philosopher. They are difficult to play and they require that the singer shall have at his command every attribute of his varied art. Long-sustained tunes like "The Sea" or "Ave Maria" will tax his breathing and his knowledge of *Bel Canto*. Rapid songs like "The Trout" or some of the "Songs of the Miller" need the lightest touch action and the clearest enunciation. "Margaret at the Spinning Wheel," "The Erl King," and "The Omnipotent" are intensely dramatic and sound the profoundest depths of emotion. Above all, the singer must be something of a poet, too; for the songs of Schubert are a perfect wedding of words and music.

The Methods of Genius

THE GENIUS arrives at his goal not by the slow processes of thought and education, but by rapid intuitive perceptions impossible for the normal mind to perceive or understand. Often he does not reason, but he jumps to his conclusions with unerring accuracy. Schubert, one of the greatest of musical geniuses, composed with such rapidity that it was not unusual for him to write from four to six songs in a single morning. During the composition his mental concentration was so extraordinary that he appeared to be in a condition approaching clairvoyance or step walking, and he seemed to be oblivious to external events. It may be that this combination of genius and clairvoyance enabled him, a poor, unknown, friendless youth, with comparatively little education, to produce, at a very early age, those masterpieces whose impeccable technique, depth of emotion, knowledge of vocal effects, control of form and maturity of style, have never been surpassed.

For example, the first of his truly great songs, "Margaret at the Spinning Wheel," was written in October, 1814, when he was only seventeen. There is not the slightest sign of immaturity, of lack of control here or of understanding of his subject. The tragic story of the young couple, girl, used as a tool by Mephistopheles to arouse the dormant passion of the repressed Faust, her pure love, her seduction, her misery and shame, are painted with unerring strokes in this short song. It seems as if

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The Songs of Schubert that Everyone Should Know

By Nicholas Douty

almost the whole of the first part of Faust were crowded into these few measures. A whirling, monotonous figure in the piano, representing the spinning wheel, accompanies the voice from beginning to end, for even if love is over, work must go on. Only at the climax, where Margaret remembers the ecstasy of their kisses ("And oh, his kiss") is this figure interrupted by a few dramatic, dissonant chords. The whirling figure is then resumed growing ever more and more soft and monotonous;

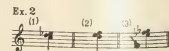
and the song ends leaving Margaret alone, friendless, forsaken.

The "Erl King"

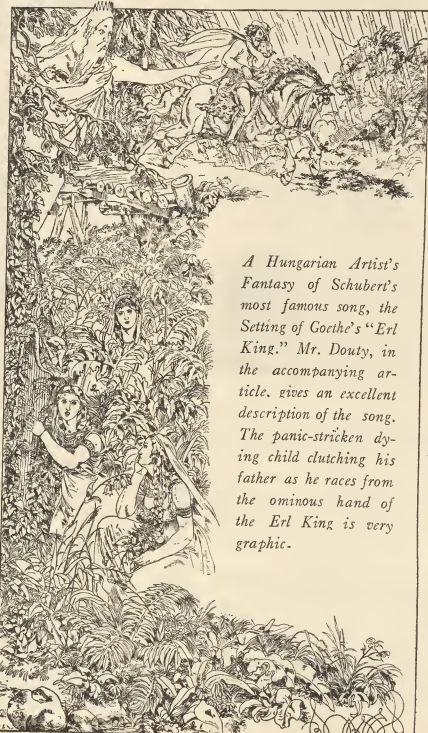
THE BEST KNOWN of all Schubert's songs, "The Erl King," was written during the next year, 1815. Spaul tells us that Schubert, all aglow with the beauty of the poem, wrote this very developed and complicated music "as fast as pen could travel over paper." Goethe's famous ballad tells of an anxious father, hurrying

ever repeated, represents the galloping of the horse. Though it varies in form and tempo (for no horse can gallop always at exactly the same speed), it flows up and stops only when the journey is done at the courtyard of the father's house is reached. Then in solemn tones the danger repeats the death of the child, and two sharp chords ring down the curtain upon the tragedy. This is one of the songs that "Age does not wither nor custom stale." The frightened, fearful voice of the sick child, the soothing notes of the father, the alluring sounds of the Erl King's daughter, sensed rather than heard, the fearful threat of the Erl King are unerringly depicted in a masterly manner.

The dissonance produced by striking three contiguous tones simultaneously is used here for the first time. Three times it occurs, always higher, louder and shriller, and at its last appearance one feels that the soul of the child leaves its body. This dissonance



A Hungarian Artist's Fantasy of Schubert's most famous song, "The Setting of Goethe's 'Erl King.' Mr. Douty, in the accompanying article, gives an excellent description of the song. The panic-stricken dying child clutching his father as he races from the ominous hand of the Erl King is very graphic.



is always sung and played (in triplets) *fortissimo*. It takes a great artist, not a great singer alone, one who has lived and suffered, to present to an audience an adequate performance of this thrilling, tragic, musico-dramatic story. Ernstine Schumann-Heink, great artist and great woman, remains its most wonderful interpreter.

"The Trout," written in 1817, is as light, charming, delicate and happy as the two other songs just quoted are dark and melodramatic. It tells of a poet, wandering idly by a brook, delighted by the beauty of nature, but somewhat disturbed by the sight of a fisherman angling for a trout. He is reassured because he knows that as long as the water is clear the fish will be able to see the man and will not allow itself to be caught. So the man gracefully muddies the brook; and, and, the trout is soon dangling from the hook.

Again the piano plays a doting phrase, representing the quick, erratic motions of the trout, upon which is superimposed the clearest, lightest, most transparent tune that ever issued from the brain of man. For two stanzas the gambols of the fish continue, and one feels certain that he will not be caught. But, in the third stanza, the same rhythm continuing, the accompaniment changes from a clear major to a mean, cunning minor, as the fisherman suffices the brook and the water turns to a wall of regret. Why must pain be inflicted upon any creature, even one so small and useless as a trout, upon so bright a Summer's day? This mood of sadness lasts but a few, brief measures, and the song ends as it commenced, with the dart-

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ing phrase in the piano and the clear, bright tune in the voice.

A Simple Masterpiece

"DEATH and the Maiden" was written in the same year, and Schubert thought so much of it that he used it again in the second movement of his *D Minor Quartet*. It is one of the simplest of his great songs. A child might play the notes of it and a young girl sing it; but, oh, how much of the pain of living is needed to sound the depths of emotion contained in it! It tells of the coming of Death to a young girl, who, terrified at the vision, cries out for her life to be spared. In solemn, soothing tones Death calms her, assuring her that in his arms she shall sleep the last sleep safe and well. Two simple tunes, both in the minor key, one excited and tragic, the other sad (for death is always sad), yet quiet and calm, make up the whole song. At the end, the low tones of the voice and the change of the Death melody from minor to major produce an effect of ineffable peace which few songs can rival.

It is the custom to make a little fun of "The Serenade." Louis Elson calls it a musical bomb and H. T. Finck declares that it is not one of Schubert's best. The popularity of a song is not at all dependent upon the opinion of the critics; so that one wonders why they do not learn to be more modest in their pronouncements. It is the age-old, ever-new story of the lover strumming his guitar and singing his heart out to his mistress' window. If his voice sounds somewhat sad and his strumming somewhat monotonous here, and if they find no echo in her heart, it may be because Schubert was never a favorite with women. They love the "Beau cavalier," the man of action. Schubert was always the dreamer of dreams. This song is one hundred years young having been written in 1826.

Messa Di Voce

By L. Huey

THE highest test of production and control in voice building lies probably in the ability to employ the *mesa di voce* not only in the medium but also in the high voice. One who is unqualified for the task of working on this subject will invariably begin by advising that this most important branch of the vocal art be taken up at once. Some even go so far as to claim that to omit it renders its final mastery more difficult. To this one may add that this sounds very reasonable. "The *mesa di voce*," said a recent writer, "should be taught from the very beginning."

Then, again, one who does not know his business will from the start associate the study of *mesa di voce* with increasing and diminishing the tone on a given pitch. This appears most reasonable because that is exactly what *mesa di voce* means—raising the tone from piano to forte and returning to piano on a gradual swell. This method of practice, however, is not founded on the essential fundamental or foundational principle upon which the *mesa di voce* is built. Such premature practice, in fact, retards the pupil's progress to a marked degree. On the other hand, the pupil who is correctly taught from the start, even with the first tone he utters, is laying the foundation for the mastery of this most important branch of vocal technique.

The production of the sustained, pure limpid legato is the foundation of the *mesa di voce*. Before one can hope to increase and diminish the tone in anything more difficult. To this end and file this able to control its sustained production without increasing or diminishing the volume in the slightest degree, maintaining meanwhile purity of tone and clarity of vowel. Obviously, without the ability to do this, artistic mastery of the *mesa di voce* becomes impossible. Moreover, it is unnecessary, when the voice is properly produced, to approach the study of the *mesa di voce* independently at any stage of tone building. The tendency, in the artistic mind, to employ the voice in this manner automatically develops as the technique ripens into an efficient vehicle of thought transmission.

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Musical Pointers for Musical Parents

Conducted by
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WHEELER ROSS

"The Etude" takes pleasure in announcing a new column in which fifty paragraphs will appear periodically from the pen of Mrs. Ross, who has had wide experience in this field. Address all inquiries to Educational Service Department (attention of Parents Department), "The Etude Music Magazine," 1712-1714 Chestnut Street, Philadelphia, Pennsylvania.
Write questions on a separate piece of paper bearing the above address and give your own name and address in full. Answers will be published under only the initials of the inquirer.
No questions except those of general interest to the greater body of "Etude" readers will be answered in this department.

VACATION days are done, the children are back in school, the house is cleaned, the fall sewing well under way, and the busy land of little mothers are getting the children back to their music lessons and systematic practice.
It is more than probable that this will be a trying time for mother. If the lessons have stopped entirely during the vacation period, she may expect the inevitable discouragement of taking them up again, with the loss of facility and the forgotten rudiments.
A friend came recently with an interesting problem; and because, unfortunately, it involves a condition of which too many fond mothers are unconscious, and from which too many good teachers must therefore suffer, it shall be passed on.
Her complaint was that her daughter, ten years of age, who had been taking lessons for more than two years, could not play the most simple composition without stumbling and seemed always in the process of learning something new, never having anything completed. She had changed teachers several times but the condition was not remedied; and she was ready to conclude that all music teachers were either incompetent or especially prejudiced against her little girl.
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I am positive that here is no question of wrong methods, incompetent teachers, or faulty instruction. Betty is over-indebted and undisciplined; the teacher is changed whenever Betty complains; and Betty is certain to complain if any discipline is attempted.
She is the type that every teacher knows and dreads. The spoiled, humored, petted, dissatisfied little girl who thinks every other pupil's "pieces" are "prettier" than those given her; who wants to try every composition she hears another pupil of equal grade play; and who frets, pouts and refuses to work on those given her, if she is not allowed her whim. Being always humored at home and given what she wants, she relents, when her desires are refused and chafes under the unaccustomed discipline. She is the pupil who fails and discredits every recital the teacher gives and who runs off for lessons



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Question and Answer Department

Conducted by
ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.
Only your initials or a chosen note of plume will be printed.
Make your questions short and to the point.
Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

To Cancel or Not to Cancel Accidentals is the Question.

Q. Is it the best musicianship to cancel accidentals of a previous measure by writing in the proper flat or sharp in following measure, or is it not calculated to confuse, and is it not quite generally understood that an accidental applies only to the measure unless repeated in the next?—G. M., Beaumont, Texas.

A. Your statement of the rule as to accidentals is correct, that is, "an accidental applies only to the measure"—except in the case of a note so altered occurring on the last beat of a measure and being repeated on the first beat of the next measure. In this instance the accident is understood to have force without being written again. However, the musical practice is to indicate all accidentals; it avoids confusion.

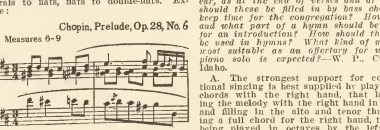
How to Transpose.

Q. I am an accompanist but a poor one seeing that I cannot transpose. Accidentals trouble me even in simple things. What is the best way for me to proceed?—B. C. Portland, Oregon.

A. This question is too important and too long to extend for adequate treatment in this department. The subject should be fully treated later. For ordinary transpositions of pieces of a half or ascending such as from flat signatures to sharp signatures and vice versa, it may suffice to say that all that is necessary to ignore the group of sharps or flats in the key signature and substitute for it (in your mind) the signature of the new key. The accidentals occurring therein will be changed: sharps to double-sharps, naturals to sharps, flats to naturals, double-flats to flats. If the original key is flat and you wish to change the key to a sharp key, the accidentals occurring will be changed: naturals to flats, flats to double-flats. Example:

Chopin, Prelude, Op. 28, No. 6

Measures 6-9



The Multiplication Table

Q. How long did it take you to learn the Multiplication Table? And how long the other boys in your class? You answer that it depended upon how slow or how quick you and they were in learning it. All other things being the same, you learn should be not so slow how many places you could learn in a given time but how many you can play perfectly.

Various Questions.

Q. C. C. De N. O. G. D. G. of Col. (unlike Ohio) and play the accidentals in sharp, flat or sharp in following measure, or is it not calculated to confuse, and is it not quite generally understood that an accidental applies only to the measure unless repeated in the next?—G. M., Beaumont, Texas.



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How to be a Drum Major

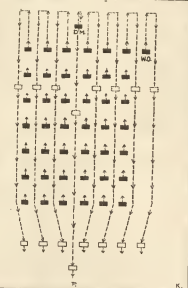
(Continued from page 871)

15. DIAGRAM OF THE "COUNTER-MARCH"

THE accompanying diagram illustrates the movements of the men in a band of ordinary size executing the Counter-march. A great deal of careful rehearsal will be needed prior to its successful accomplishment.

The following points are of especial importance in connection with the execution of the Counter-march:

1. Do not hurry. Shorten the pace to the 15-inch half step all you want, but do not hurry.
2. Hold lation as under Band—Halt while marching backward through the band. When you have passed the rear rank, lower it to the level of the shoulders, and "push back" that section of the front rank which is tending to forge ahead of the rest of the line.
3. Hold the front rank on a line while they are marching through the band (see diagram).
4. After front rank passes the rear rank, the files close in toward the center, resuming the proper 30-inch interval between files.
5. The drum major is still marching backward, facing the band, and holding the band back to a short halt step. This should be continued for a few measures to give opportunity for each rank and file to correct its alignment.
6. Then, and not till then, should the drum major again face forward and resume the regulation 30-inch pace.



16. DIMINISH FRONT—MARCH

IN CASE there are four men or less in each rank, the author advises that there be no such breaking of ranks. Simply let the players "bear to the right" into close formation.

The diagram gives a fairly accurate idea of the operation of this movement in the band of ordinary size. The black squares represent the bandmen in the original full front position, the white squares indicate the new positions to which the left half of the band moves, and the arrows show the direction of the action.

17. DIAGRAM OF THE "DIMINISH FRONT"

Each square represents a musician. D. M. the drum major and W. D. the War-Fant. Officer Order shows in arrows the direction of the action.

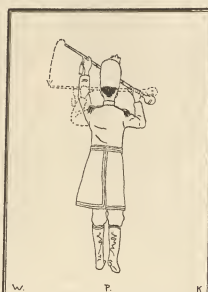
18. INCREASE FRONT—MARCH

THIS command will be found more than convenient in taking the band through a narrow gate, down a narrow street, one well blocked with traffic, or in other restricted spaces. Its execution is not a matter of great difficulty but is effective in gaining the applause of the crowd, as it is quite spectacular when executed with precision.

The left half of each rank simply executes right face, drops in behind the right half, executes left face and adopts the length of step necessary to bring about the regulation 60-inch distance between ranks. The rear rank will have to "mark time" and the front rank to continue ahead in full 30-inch pace for several measures to bring this about.

The illustration shows the proper position for the preparatory command. This is usually given and the movement executed on the march, although it can be

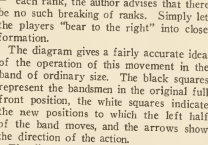
done standing at attention. In the latter case, the band should "mark time" during the execution of the movement, and the marking of time should be halted with precision at its conclusion. When executed from standing at attention, the drum major should face the band in giving the preparatory command and the command of execution, and should march backward before the extending front rank till he sees that the movement has been completed, when he may halt the band in the usual manner or may face about and lead them forward. In either case he moves sideways somewhat to a position in the center of the new arrangement.



19. INCREASE FRONT—MARCH

THIS, of course, is just the reverse of the Diminish Front, but discussed. In both, the chief source of difficulty will be found in the matter of getting all the members of the band to start the called-for action with snap and precision.

In executing this command, it is the front of the band, and not the rear, which marks time till the completion of the execution of the order.



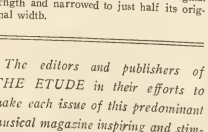
20. FIELD MUSIC

THE term "Field Music" refers to that necessary addition to every marching band which is forward of the drum, thrumming, military type snare drums and of the bugles, which are usually the key of F. Many fine marches exist calling for one or both types of field music. These are very effective when so played. Any band having considerable parade or other marching work to do will do well to develop both drum corps and huge corps sections of the field music. These can play independently and can work up numbers together in addition to playing the field music parts to such marches as call for this addition of one or both of these sections in one or more strains of the music.

In this way the field music can relieve the band as well as add that peculiar military thrill to the music which can be obtained in no other way.

The illustration shows the drum major issuing the preparatory command for the field music to play. There is no command of execution. The sergeant in charge of the field music gives the command of execution by the issuing of the preparatory command by the drum major.

The drum major may stop the playing of the field music in the same manner in which he executes the command Cease Playing with the band itself.



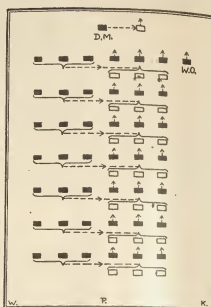
21. INCREASE FRONT—MARCH

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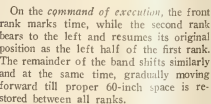
22. INCREASE FRONT—MARCH

A spectacular movement, easily executed, and one proving of great value in the successful maneuvering of the marching band.

23. INCREASE FRONT—MARCH

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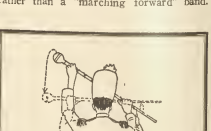
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27. THE SALUTE WITH THE BATON

THE drum major uses this salute for himself or to represent the entire band when passing by officers, when reporting men present, and so on. It is to be given either marching or standing at attention.

The staff is brought to a vertical position, ball up and opposite the left shoulder, blade pointing straight down toward the ground. This position is to be held for a period equal in duration to that of the ordinary band salute.

The left hand rests on the left hip, thumb to the rear.

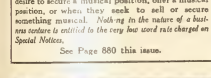
When the drum major is not carrying a baton, he uses the regulation band military salute. When marching with the baton and carrying the baton, he always uses the salute with the baton as shown in the illustration, and never shifts the baton from his right to his left hand in order to free the right hand for the regulation band military salute.

Note that the position of the staff during the rendering of "To the Colors," the "President's March," and other Honors is slightly different from the position here illustrated. This will be discussed under "To the Colors" and "Honors."

Bring the baton into the position shown with considerable "snap" at the end of the movement. Note that there is no change in the grip of the baton. The baton, in fact, is simply inverted and the left wrist turned as the left hand "snaps into" the desired position.

In carrying the baton, the drum major should use the "Special Salute" Department to his left friends and readers to reach the ETUDE audience of 215,000 when they desire to secure a musical position, offer a musical piece, or wish to be in or out of something musical. Nothing in the nature of a baton salute is entitled to the very best and best charged on Special Notice.

See Page 880 this issue.



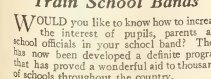
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Who's the Popular Boy?



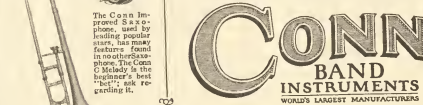
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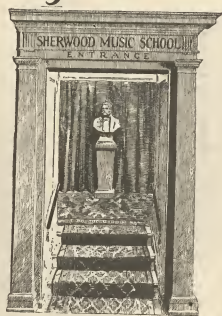
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2 Pianos 4 Hands <input type="checkbox"/>	2 Pianos 4 Hands <input type="checkbox"/>	2 Pianos 4 Hands <input type="checkbox"/>
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This piece, with the very imaginative title, is lots of fun to play—and fine exercise in the interlocking of the hands. The analysis would be as follows:

- 16 measures in C Major
- 8 measures in A Minor (contrast)
- 8 measures in C Major
- Hickory sticks in repeated exercise in staccato playing.

(Postlude) in D Minor, by E. S. Hosmer

The organist will find this an unusually strong and musically postlude, thoughtfully constructed. If your time-sense is rather undeveloped, count the beginning of the Postlude in half-beats; this would bring the first note of the piece on the "and" after four.

In measures 3-4 notice the imitation in the left hand and, later, in the Pedal.

The tonality scheme of Mr. Hosmer's piece is as follows:

- D Minor
- D flat Major
- D Major (trio)
- D Minor

This is a felicitous selection of keys, all being closely related. The B flat Major section contains a very lovely church-like theme. Phrase it exactly as marked; that is, in the second measure let there be a breath between the third and fourth beats, and similarly with the rest of the melody. Organists who make no pauses in playing a broad cantilena are an abomination. How would you like to hear a singer—were such a thing possible—go on and on, without phrasing and without pauses?

In the Trio, practice the Pedal alone until you can play it strictly to time.

Serenade Andalusienne, by Maurice Arnold

This Serenade of Andalusia is a finely wrought and melodically charming violin offering. The triplets and the grace-notes give a Spanish atmosphere; also the re-violin part—which must be dvel on.

A Major, like E Major, is a cheerful key. Transpose this Serenade into D flat and note how somberly it becomes. Hazard a guess, we would say that probably sixty per cent of all the successful Spanish-style piano pieces are written in sharp keys.

The E sharp Minor division of this piece is particularly pleasing. Very difficult it is, too. Its low notes afford splendid opportunity for richness of timbre. See how cleverly the climaxes are reached, and with what naturalness and unassailable logic we are led back to the first theme.

Slentando means slackening the tempo; crescendo, increasing in loudness and speed. The thrill on the E is effective. The melody, obviously, is now in the piano part.

This is an unusually good number. Make it rhythmic as possible, color it every bit you can, and employ—where necessary—well-balancing rubato.

Halloween March, by Edmund Parlow

The evening before All-Hallow's (All Souls') Day is called Hollow-en—and this is one of the evenings when children, with their pumpkins and costumes and jesting, make the world forget most easily that it is old and tired and disillusioned.

Educational Study Notes

(Continued from page 853)

Romance (For left hand), by Richard Krentzlin.

In a piece for left hand alone, the greatest care must be exercised in observing which notes are melodic and which are accompaniment. This having been decided, keep the latter suppressed and let the former be played *marcato* and *conforte*.

This number has been carefully edited and the pupil would do well to follow the fingering indicated. Practice the scale passages separately.

Hickory Sticks, by L. Renk.

Mr. Renk is not to be confused with the austere Herr Kinck of organ fame.

This piece, with the very imaginative title, is lots of fun to play—and fine exercise in the interlocking of the hands. The analysis would be as follows:

- 16 measures in C Major
- 8 measures in A Minor (contrast)
- 8 measures in C Major

Hickory sticks in repeated exercise in staccato playing.

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To this march—a good one—picture them swinging along, celebrating an anniversary the significance of which they are ignorant, but having a grand and glorious time. Watch out for the staccato notes!

The middle section is in C, the Subdominant of G. In this section do not accent the left hand part unduly.

Who is Sylvia, by Franz Schubert.

Who is Sylvia is one of the most famous of all the Schubertian lieder, ranking with the *Serenade* and *Am Meer* in point of popularity.

In the second and fourth measures of the voice part—and similar measures—accent the first beat, not the second.

Remember the *d* in words like "command," "lead," and above all, the two *s* in "adored."

Three measures from the end (voice part) make the sixteenth light, dwelling principally on the first of the group. The first note of any group is the most important, you know.

Broaden out the melody considerably for the last four measures.

This song demands very legato singing and intense expression on all the important words. Study every word and every consonant—for only thus can you give the complete and exact coloring to the text. If the German words are used, the consonants (though not formed so near the front of the mouth) must be especially vigorous.

THIRL MACK INSTITUTE
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Rose of Seville, by Lily Strickland.

Miss Strickland was born in Anderson, S. C., and received her musical training largely at Converse College in that state and from private teachers in New York City.

From 1907-1910 she held an organ position in Anderson; in 1911, when she was married, she removed to New York and at present she lives, temporarily at least, in Connecticut. Three operas, many songs and piano pieces are among her writings.

We predict an immensely favorable reception for this Spanish number. If, after singing it, you dream at night of mossy castles and beautiful señoritas and pinky-pink guitars, we shall not be surprised. *Rose of Seville* is authoritatively, not pseudo, Spanish.

The second measure—with the sixteenth rest, followed by the sixteenth notes—is typical of Miss Strickland's style.

Savior, Breathe on Evening Blessing, by N. I. Hyatt.

A very lovely and useful setting of this Spanish number. If, after singing it, you dream at night of mossy castles and beautiful señoritas and pinky-pink guitars, we shall not be surprised. *Rose of Seville* is authoritatively, not pseudo, Spanish.

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Character Sketch of Schubert

(Continued from page 804)

family country seat. It was in 1824, when he was living with the Esterházys at Zselécs, and when the Countess Caroline was seventeen, that Schubert is supposed to have fallen in love with her. When on one occasion the girl asked Schubert why he had never dedicated anything to her, the poor, faltering lover forgot for a few seconds his blundering awkwardness and he rose to what was perhaps the supreme moment of his life. "Dedicate something to you?" he said. "Why should I? Everything I have ever done is dedicated to you!" But that was the end as well as the beginning of the romance. There is nothing to show that Countess Caroline Esterházy reciprocated Schubert's tender feeling; and even if she had, the social chasm which yawned between the fair scion of the Esterházys and the son of the humble village schoolmaster made any association other than that of pupil and teacher impossible.

For the rest, Schubert's interest in femininity, which never seems to have been extensive, was confined to the more lowly representatives of it. It was the occupants of Count Esterházy's kitchen rather than those of his salon who occupied Schubert's notes when he penned his infrequent letters from Zselécs. The look a merry fellow, he wrote, "The lady's maid is thirty; the housemaid is very pretty and often pays me a visit; the nurse is somewhat ancient; the butler is my rival!"

Perhaps, after all, one need not expend upon Schubert an over-abundance of sympathy in regard to the Countess Caroline affair. Neither he nor any of his friends—like Mayrhofer, Banerfeld, Schindler, von Chezy—had much to say about any charms who may have lit the fire of Schubert's inspiration. The man who looked "like a drunken cab-driver," who had no tact and no pretty speeches, who died worth twelve dollars, and was waited upon by fame only after he had been lying in his tomb for two decades, was not the romantic figure who would be likely to drift into the dreams of women who were fair.

Self Test Questions on Mr. Borowski's Article

1. What type of life appealed most to Schubert?
2. Describe Schubert's general appearance.
3. Describe Schubert's natural disposition.
4. What quality pervades most of his music?
5. How did he feel about his love for composition?

Public School Music Department

(Continued from page 822)

counted for. If the proctors are not advised by the principal, they may be at a loss and feel that their presence is unnecessary. The following explanation will serve to enlighten these teachers concerning their duties and secure their full cooperation.

Duties of Proctors

SAVISFACORY results can be obtained only when the conductor is relieved from all responsibility except that incident to the professional work at hand. Co-operating with the conductors, therefore, there should always be a sufficient number of proctors to attend to:

1. Taking the attendance.
2. Observing and recording department.
3. Observing each pupil as from time to time are making no effort in the work, and instigating and encouraging their vocal cooperation.
4. Seeing that all pupils are properly supplied with books and are intelligently at work on the proper page and part.

It has been observed that when the proctors are participants with the pupils in the work and assume vocal leadership in the parts upon which the several groups of pupils are at work, such participation by example and inspiration life the result in dignity, tone and artistic effect far above what otherwise would obtain.

Marks for Effort

IT IS OBVIOUS that it is impossible to rate pupils according to musical ability in the mass chorus. There is need, however, to give report marks for effort in music. Charts should be made out by the music teachers. Paper printed in quarter-inch squares can be used. Each block may be regarded as a music lesson and the



The letters to the left represent rows, and the numbers, the seats in these rows. There are enough blocks for twenty lessons, and report marks for the first report can be written in the block for the last lesson taken. The average pupil may receive "C" (good) and the outstanding and cooperative pupils "E" (excellent) for a mark. Those who are absent may be reduced to "F" (fair) or lower, if they fail to cooperate may receive "P" (poor) or "D" (deficient). It will be observed that few pupils will need low ratings if this system is used and followed up.

Much more might be said of organization, but the true success of the work lies in the vision of the music teacher in planning and carrying out program projects. Under inspirational leadership and guidance, the mass choral work in the Junior High School has great possibilities as a medium for developing the cultural and social life of the student body.

Articulation in Song

cause that I wish every voice student could comprehend its depth.

Many teachers who teach voice students are usually too negligent in their concern for the articulation of the words. I hope to see more articles on articulation, particularly good for some pupil at his particular stage of progress.

The first sentence in the article by Watson Lytle in the May issue has such a deep significance that I should like to quote it.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Any of the work named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, January 2nd
ORGANKraft-Westbrook
ANTHEM
(a) Brightest and BestBuck
(b) Rejoice GreatlyBerridge
OPERTORY
Hail to the King (T. Solo)Burleigh
ORGAN
Festival MarchRene Becker

SUNDAY EVENING, January 2nd
ORGAN
Calm as the NightBohm-Gaul
ANTHEM
(a) Rejoice, the Lord isBerwald
(b) Shadows of the EveningStorer
OPERTORY
King of Kings (A. Solo)Shelley
ORGAN
Adeste FidelesReading-Lemare

SUNDAY MORNING, January 9th
ORGAN
AdorationBorowski
ANTHEM
(a) O Jesus, Thou artBarrell
(b) I Know a RosePrætorius
OPERTORY
Hark, Hark My Soul (Duet, S. and T.)Waghorne
ORGAN
March de FeteBarrell

SUNDAY EVENING, January 9th
ORGAN
Crude SongBottig
ANTHEM
(a) I Will Sing of ThySullivan
(b) PowerSullivan
OPERTORY
Break Forth Into JoyBerridge
ORGAN
Jesus Only (B. Solo)O'Hara
ORGAN
March of the NobleKents
SUNDAY MORNING, January 16th

SUNDAY MORNING, January 16th
ORGAN
Morning PreludeCummings
ANTHEM
(a) Walking With TheeWooler
(b) Thou Wilt Keep HimMatthews
OPERTORY
With Verdure Clad (S. Solo)Haydn
ORGAN
Sursum CordaDiggle
SUNDAY EVENING, January 16th

SUNDAY EVENING, January 16th
ORGAN
Evening MeditationArmstrong
ORGAN
Morning PreludeReading
ANTHEM
(a) Search Me, O GodShelley
(b) The Lord is RichBarrell
OPERTORY
Kazareth (B. Solo)Gounod
ORGAN
MarchPetrini

SUNDAY MORNING, January 30th
ORGAN
Hercule No. 2Klinger
ANTHEM
(a) O Come Before HisMartin
(b) Holiest, Breathe anBarrell
OPERTORY
Shadow's Gain Upon the LightKramer
ORGAN
Festal MarchKroeger

SUNDAY MORNING, January 30th
ORGAN
Hercule No. 2Klinger
ANTHEM
(a) O Come Before HisMartin
(b) Holiest, Breathe anBarrell
OPERTORY
Shadow's Gain Upon the LightKramer
ORGAN
Festal MarchKroeger

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ANTHEM
(a) O Come Before HisMartin
(b) Holiest, Breathe anBarrell
OPERTORY
Shadow's Gain Upon the LightKramer
ORGAN
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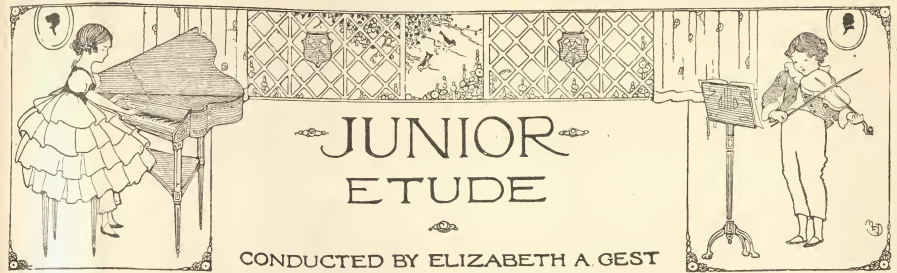
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Mozart

By Leonora Sill Ashton

In this master's work you see
Notes of sweetest melody;
Golden harmonies are there
When his music fills the air.
As a child he played full well,
So the ancient stories tell;
Learn to write the music page
At a very early age.
Music flowing glad and free,
That is Mozart's history.

"And I Thought You Were So Neat"

By Edna M. Schroeder

SALLY sat all the way home from her music lesson, and as soon as she got home she sat right down and cried as if her little heart would break.
"And I thought you were so neat, Sally," those were the very words Miss Sweet had used; and Sally had worn her pretty, new pink apron, too, for the first time, especially for her lesson, and she thought she was so neat.

"I am neat, I did look neat. I know I did," she kept repeating. "What did she mean, I wonder? What could she have meant?"
"She means you should keep your music neat as well as yourself, Sally, dear," said a little fairy.

"Well, I do keep my music neat. See how clean and pretty it looks. The only marks there are on it are the ones she puts on it herself, so there!" said Sally, getting a little excited.

"Here, here, honey, I didn't mean that at all; of course your music is neat—that way, I meant you should always play neatly."

"How do you mean? I thought I did." "Well, when you don't play all the notes as they are written and watch all the marks the composer puts there for you, to help you play correctly, that isn't neat. Now, do you see what I mean?"

"Oh, yes; I see now. You mean I should always be particular about how every single tone sounds just as I always try to be about my hair looks, and how my dress hangs, and especially how long my finger-nails are—or, rather, I mean how short they are so they will not hurt the pretty keys, as Miss Sweet always tells me—that's what you mean, isn't it?"

"Exactly," said the fairy.
"I'll always be as neat as just see if I'm neat, after this; you just be if I'm neat," said little Sally, going to the piano, and playing over her lesson very neatly indeed.

One day Ethel rushed home from school in great excitement.
"Just think, mother," she exclaimed, "we are going to have an orchestra at school!"

"That will be fine," her mother answered. "Tell me all about it."

So Ethel explained that the music supervisor was organizing it and any one in the school who played an instrument could join.

The Girl Who Didn't Count

By Mrs. Paul J. Leach

Ernest played the piano very well for a girl of her age and was quite proud of her own ability. She liked to play for people, and she usually liked to practice; but there was one thing she did not like to do. She did not like to count out loud, or even to herself. She never took the trouble to study out carefully the time of a piece or exercise. She did it by ear and by guess. Notes which were written over each other she played together; and notes which were written in between she played between. Her music sounded fairly well, but her time was not always accurate.

In vain her teacher told her to count. She would count for a measure or two, but her voice would get weaker and weaker and soon fade away entirely. You know how that is, don't you? Ethel never liked to play duets with the other girls. She said it was because they could only play easy ones, but the girls told each other that Ethel's time was jerky.

Ethel's mother worried about this a good deal. She tried to get Ethel to count when she practiced. But Ethel always said: "What's the use? People like my playing as it is, and besides I hate to count, so I'm not going to bother. You never heard anyone at a recital or concert counting out loud!"

Her mother patiently explained that practicing and playing in public were two different things, but Ethel still refused to bother with counting.

"all those dotted notes got me mixed up," she said.

sixth grade, I play better than those eighth-grade girls."

"Well," her mother replied, "if I were you, I would begin right away to practice counting. The most important thing for the pianist in an orchestra is accurate time. I am sure the supervisor will consider that in making her choice."

But Ethel refused to heed this advice. She started to work on her hardest piece and spent every minute on that. She really played it in a very brilliant manner, and so she went to school the next morning in a very confident frame of mind.

But she came home in tears. Her mother tried to comfort her and finally Ethel was able to tell her about the trials. Each girl played her piece first and the supervisor selected the two best. Ethel was first and in the eighth-grade class was second. Then the supervisor had these two play "The Battle Hymn of the Republic." Here again Ethel did very well. But the most important test came last. They were asked to play the "Battle Hymn" again and count out loud!

"And mother," sobbed Ethel, "my counting was terrible. All those dotted eighth and sixteenth were too much for me. I got all mixed up and had to stop before I was half through."

The other girl had not played with Ethel's brilliancy, but she could count steadily and accurately and the supervisor had chosen her. She explained to Ethel the importance of accurate time when playing with an orchestra.

"And mother," promised Ethel, "I'm going to count every time I practice and

next year when that girl goes to high school, I'm going to be the best pianist in the grades. Then I'm going to be pianist for the orchestra."

Anniversaries

Anniversaries of the following musicians are celebrated this month (November). Perhaps some of you can honor their days by playing something from their compositions at your November club meetings. You might also look up interesting details from their biographies.

November 4—FELIX MENDELSSOHN, died in Leipzig, Germany, 1847.
November 6—PETER TCHAIKOVSKI, died in St. Petersburg (now Petrograd), Russia, 1893.
November 9—CESAR FRANCK, died in Paris, 1890.

November 13—GIOACCHINO ROSSINI, died in Paris, 1868.
November 15—CHRISTOPH WILLIBALD GLUCK, died in Vienna, 1787.
November 18—IGNACE JAN. PADREWSKI, was born in Poland, 1860.

November 19—FRANK SCHUBERT, died in Vienna, 1828.
November 20—ANTON RUBINSTEIN, died in Russia, 1894.
November 28—ANTON RUBINSTEIN, was born in Russia, 1829.

November 29—GAETANO DONIZETTI, was born in Bergamo, Italy, 1797.

DEAR JESSIE BETTER: I am writing this to you, but cannot see. I am working in an office in London, the Golden City. I am getting the ETUDE and will watch to see if you publish my letter. I should like to hear from some of your readers who live in interesting countries.

From your friend,
LUDWIG RIEGER (Age 19),
Box 6770, Johannesburg, Transvaal, South Africa.

My piano is a lovely thing.
Keep it clean and dusted.
At night I close the lid down tight
So the strings will not get rusted.



Peter I. Tchaikovsky

Born May 7, 1840, died November 6, 1893.
The most popular of the great Russian composers. Used classic models, but filled them with modern feeling. His music is so beautiful and so easily understood that it is the most popular of the great modern works for orchestra.

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JUNIOR ETUDE—Continued

Junior Etude Contest

The JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"My Favorite Piece, and Why I Like It." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age, and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the twentieth of November. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters. Competitors who do not comply with ALL of the above conditions will not be considered.

A Puzzle Corner

Answer to puzzle in June

K-angaroo
f-R-agment
Be-E-thoven
11-I-nois
place-S-sant
Schil-L-er
lavend-E-r
Novembe-R

The diagonal is Kreisel. A number of other words may be used to bring the same results, for instance, fraction for fragment, thrush for pheasant, kitten for kangaroo, Indiana or California for Illinois.

Operatic Letter Chops

By E. Mendes

1. Use the last three letters of a famous opera for the first of the name of one of the United States.
2. Use the last three letters of a famous opera for the first of a six-letter word meaning throat.
3. Use the last three letters of a famous opera for the first of a four-letter word meaning minerals.
4. Use the last three letters of a famous opera for the first of a six-letter word meaning rare.

Prize Winners for June Puzzle
Vivian Goodrich (Age 13), Tucson.
Marie Krenke (Age 15), Wisconsin.
William Willis (Age 10), Mississippi.

Honorable Mention for June Puzzle

Helen Eatabrooks, Gretchen Kohler, John Karvonen, Edward T. Niles, Mary Morton, Mary Ellen Saxe, Margaret Marston, Helen Holmes, Agnes Mary Morrison, Jack Collier, Ruth Collier, Dorothy Smithman and Truette Wilson.

MUSIC IN MY HOME

(Prize Winner)

I think music in my home is one of the best things we have. People often tell us that, too. There are four of us girls, from eight to thirteen years of age, and we all play violin and piano. Father plays concert. We play orchestra music, duets and solos. Often people come in just to hear us play. We live on the prairies and there is not much to which to go. We children do not need to go away from home, however, to have a good time. We expect to get more instruments soon. I will soon start music. We call our orchestra the Home-Trained Orchestra. We have had no lessons except from our mother. We think music in the home is the best way to learn.

GERTRUDE KUTNER (Age 13), Canada.

MUSIC IN MY HOME

(Prize Winner)

Music is greatly enjoyed in my home. My mother is an accomplished pianist and violinist. My father plays the violin, mandolin and guitar. I am studying the piano and devote all my spare time to it. Every evening we have what my mother calls the "Home Recital." This recital is a great pleasure to us all especially to me, because it rests his mind after a trying day at the office. I wish every home could have its own recital, because I think everybody would be much happier.

ELIZABETH MORRIS (Age 13), New York.

Letter Box

DEAR JUNIOR ETUDE:
We have greatly enjoyed the JUNIOR ETUDE, if we had not taken it I would not be so far surprised now for the Editor's articles were very nice in my mind. I give music lessons to a little girl who lives with me. She has had three lessons and can read her notes very well.

From your friend,
KATHEN EAST (Age 9), Minnesota.

DEAR JUNIOR ETUDE:
Our schools offer many electives in music, harmony, voice, musical appreciation, boys and girls, glee clubs and mixed choruses, instead of school, orchestra. Then, we also have a course in hand playing. Last year there were two hundred and twenty-five taking this course. Our concert band has forty-six pieces and took seventh place in the New York Band Contest this year. Mr. Madry was one of the judges and I was very much interested to see his article in the June ETUDE. Every school may have a good band. If they have a good director and interested students.

Two-thirds of the members of our bands had never had private lessons. When they were in the bands, but next year it will be impossible to get in without having had private lessons. We have taken piano eight years and am taking clarinet in the concert band now. I think that any one who has an opportunity to be in a school band should do so.

From your friend,
KATHEN HENCK (Age 12), Maine.

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1789	Toby Ransdown	Walter Rolfe	25
8099	Boysie Galle	Karl Becker	25
1845	Signs of Spring	Walter Rolfe	25
16338	The Big Bass Singer	Walter Rolfe	25
SECOND GRADE			
22530	Captain Kidd	Dorothy Gynor Blake	40
16633	Little Indian	John P. Rutter	25
19960	A Joysome Song	Paul Hartmann	25
4320	The Song of the Meadowlark	Paul Hartmann	25
7235	Rose Petals	Paul Lawson	25
6688	The Ghost	Paul Lawson	25
7236	Ripples, Vaguettes	Paul Lawson	25

GRADE TWO AND A HALF			
Catalog	Title	Composer	Price
1197	The Soldier's Song	Silvery Steinhilber	25
12090	Waltz of the Flower Fairies	Marie Grealy	25
7260	Salute to the Lovers' March	Marie Grealy	25
7110	The Hound of the Fairies	Marie Grealy	25
22547	The Frodo's March	Marie Grealy	25
8210	Through the Air	C. W. Kern	25
11872	The Frodo's March	C. W. Kern	25
3450	Rob Roy, March	Herl R. Anthony	25
	Polka Frodo's March	A. Mountain Park	25
	May Day, March	C. F. Rothman	25
THIRD GRADE			
11939	A Dream Song	R. R. Forman	25
3805	Memories of Spring	John P. Rutter	25
22600	Swaying To and Fro	George F. Hamer	25
11872	Polka Frodo's March	Marie Grealy	25
8952	No Surrender, March	R. S. Morrison	25
1884	Monks' March	Marie Grealy	25
3898	Gaiety	James H. Rogers	25
16909	Butterflies, Waltz	Frederick A. Williams	25
1800	On the Lake	Frederick A. Williams	25
18528	Wing Song	Carl Burleigh	25
18528	The Frodo's March	Marie Grealy	25
7101	Intermezzo	Paul Lawson	25
19949	Dance of the Rosebuds	Paul Lawson	25

FOURTH GRADE			
Catalog	Title	Composer	Price
23048	Sax Gardens	James Francis Cooke	\$0.25
19727	Home Sweet Home	John P. Rutter	25
7014	Hungary, Rhapsodie Mignonne	Carl Kottling	25
18409	Forest Nymphs	Preston Ware Orem	25
14483	The Country Band	Charles Johnson	25
14483	The Country Band, Characteristic Music	Charles Johnson	25
14643	Thoughts at Sunset	Charles Johnson	25

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